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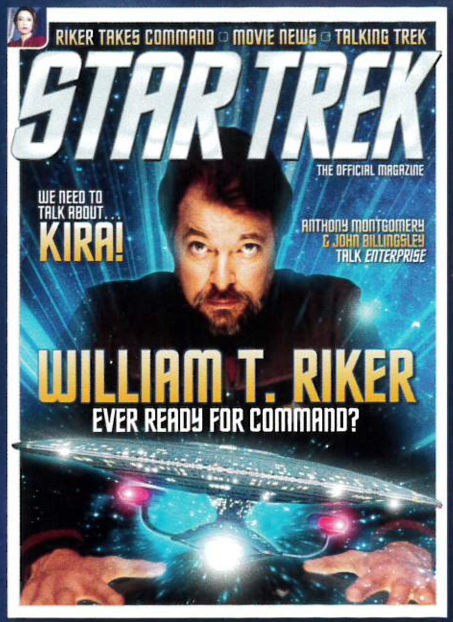
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BATMAN v SUPERMAN
DAWN OF JUSTICE

Welcome to this special souvenir *Batman v Superman: Dawn of Justice Official Movie Magazine.*

Acclaimed director Zack Snyder follows the global success of *Man of Steel* with the epic story of the clash between the Man of Steel and the Caped Crusader, and the very first big screen appearance of... Wonder Woman!

Inside, we bring you in-depth interviews with the cast, including Ben Affleck (Batman/Bruce Wayne), Henry Cavill (Superman/Clark Kent), Gal Gadot (Wonder Woman/Diana Prince), Amy Adams (Lois Lane), Jesse Eisenberg (Lex Luthor) and Jeremy Irons (Alfred Pennyworth).

Plus, discover the world behind the scenes from the talented crew who have created the film's stunning sets, costumes, props, and stunt sequences!

Batman v Superman: Dawn of Justice's producers also share their stories of bringing such an epic to movie screens around the world.

It's the movie every Super Hero fan has been waiting for, and we'll be bringing you everything you need to know about it!

Neil

Neil Edwards
Editor, *Batman v Superman: Dawn of Justice Official Movie Magazine*

TITAN MAGAZINES
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DIRECTOR ZACK SNYDER

Following the success of *Man of Steel*, Director Zack Snyder continued to expand his vision into the DC Film Universe by bringing audiences the first big-screen meeting of Superman and Batman, and the film debut of Wonder Woman! Here, Snyder talks about taking *Batman v Superman: Dawn of Justice* to the screen…

"JUST BY SAYING 'BATMAN VERSUS SUPERMAN,' YOU UP THE PERSONAL STAKES OF THE MOVIE."

ZACK SNYDER

***Batman v Superman: Dawn of Justice Magazine:* In what ways did you want to raise the stakes after *Man of Steel*?**
Zack Snyder: I felt like it would be fun to explore these two characters, and just by saying "Batman versus Superman," you up the personal stakes of the movie, and that was really what we wanted to achieve.

It's been two years since the events of *Man of Steel*. What are some of the challenges that Clark is facing when we first see him again?
Zack Snyder: Over the last two years, he's basically been Superman as pop culture would know him. He's been righting wrongs and being a hero. So, when we find him again, he's been dealing with the everyday world of being a Super Hero, but there's a paradigm shift happening in that the unintended consequences of some of those rescues are now starting to come into fruition. He's starting to see that every action has a reaction. There's no such thing as just purely being good all the time.

How does Clark's relationship with Lois help us focus in on this conflict that he's starting to deal with?
Zack Snyder: Now he's working at the *Daily Planet*, so in a lot of ways the metaphor of the news, and what we report on and what we don't, is front and center to the film. Lois is a reporter, so she's going to be dragging us into some investigative reporting. You're not going to stand on the sidelines and wait – you'll want to get involved. That's the kind of fun that we have with the movie as far as trying to figure out how to make the world uncomfortable for Superman a little bit.

Batman has been seen on the big screen in the past several times, but Wonder Woman is making her debut – what was your thought process when it came to casting these iconic characters?
Zack Snyder: We were really looking for, honestly, the right person for the right role. It had very little to do with how many times they'd been represented on screen. It was more a conversation about who personifies that mythological character in the best way. That was the casting process – holding that standard up to them and seeing if they held up. It's kind of like why you end up with Gal [Gadot] and Ben [Affleck], because they both really cut through the mythological pattern that we've cut out for them to stand in, and they really were able to fill it out perfectly.

What makes now the best time to introduce Wonder Woman to the big screen?
Zack Snyder: The first opportunity we had, we went for Wonder Woman, because she's so iconic and amazing, and it's just an honor and fun as hell to bring Wonder Woman to the big screen.

Can you tell us a little about the casting of Jeremy Irons as Alfred and Jesse Eisenberg as Lex? Both are very fresh and innovative takes on the characters.
Zack Snyder: Jeremy – because we were going for an older Batman, we really wanted a slightly younger Alfred. Not younger in the sense that they were contemporaries, but we wanted Alfred to be a co-conspirator if you will, with Batman. He's down in the Batcave, he's fixing stuff, he's analyzing data, he's repairing the Batsuits, he's knee-deep in it. So, it required a lively and physical Alfred, if you will, and a great actor. Jeremy is all of that and more, and he's done an amazing job and makes a great Alfred.

It's interesting because I think Alfred's one of those characters that you can take for granted – like there's Batman, and then there's Alfred. At first, you think of him as [someone who] can give some exposition. But then you realize that he really does give us the voice of reason or a perspective on Bruce's fanaticism. I think Jeremy really is an interesting Alfred because he's funny, but he's also very honest with Bruce. And because they've been together so long, there's this understanding about their roles with each other. When you know someone that well, do you get stuck in a rut with them? Is it hard for them to break out of the way you see them and they see you? I think that's really fun and interesting, to have that kind of depth of relationship in the movie.

As far as Jesse goes, his wit and his intelligence came through in our meeting, and his steely resolve. We talked to everyone about it, and just over a few conversations were saying, "Yeah, it is [Lex]. That's a great idea." And we never looked back. Jesse's done, I think, a really cool job with Lex in making him more contemporary, younger, more multi-dimensional.

Is there any sense in which Bruce is possibly right in mistrusting Superman and his power?
Zack Snyder: The truth is that, all of the arguments that Bruce Wayne and Lex

GYM JONES
THE MARK OF BATMAN
Justice Department Defends Settlem

Left: Zack talks Henry Cavill (Clark Kent) through a scene on the *Daily Planet* set.

Below left: Zack Snyder and producer Deborah Snyder on location for the Kent farm.

Bottom: Snyder with Ben Affleck as Batman and the Batmobile.

Opposite page, top: Gal Gadot as Diana Prince.

Opposite page, bottom: Snyder watches a take with Ben Affleck (Bruce Wayne).

make about why we should not trust Superman are 100% correct. They are talking about theoretical and/or eventual outcomes – that is to say, if Superman turned bad, or if he felt like we couldn't take care of ourselves. Any adjustments he might make – like any government might make – to protect people, and through that process, to mistakenly take away people's rights. That's a real conversation, and a real possibility.

When you're adapting characters like these, with their 75-year-plus histories, for the screen, how much of a responsibility do you feel to honor those histories?

Zack Snyder: We really try and acknowledge the canon, and we really try and keep the logic and the pedigree alive. We're really strong advocates of the canon, and of the history, and I personally feel a great responsibility to pay homage as much as possible to what's gone before us.

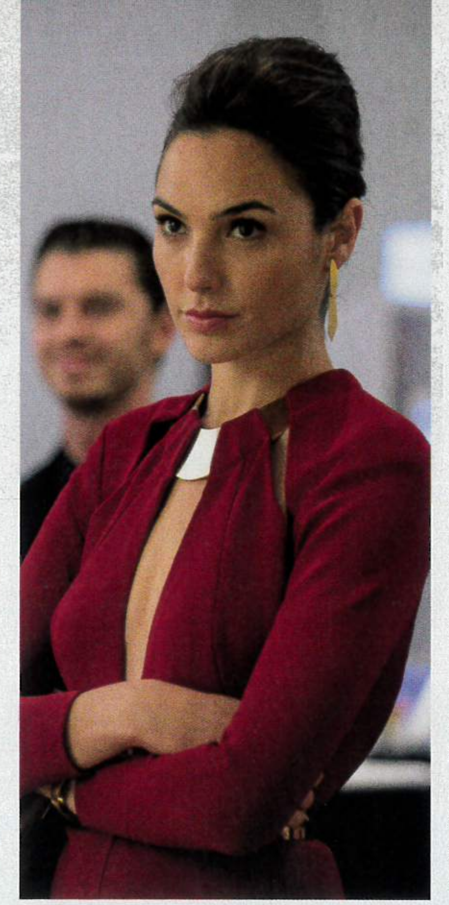
How do you manage the portrayal of these iconic characters while keeping them relatable to today's world and grounded in current society?

Zack Snyder: That's the translation that we try to achieve, to take a comic-book character who's larger than life in the drawn pages of a comic book, and find out what the effects of gravity and time and wind and rain are on characters that, heretofore, only existed in the imaginations of [writers and] illustrators. I think that challenge is fun, because once you ground them, so much of their human flaws come out to make them relatable and create some of the "Why" of their lasting legacy.

I think that what a lot of Super Heroes have in common is that they're insecure, they're loners, the world doesn't understand them, they don't have a lot of friends. They have classic self-esteem issues. I think we all feel that way at some point – we all feel a little bit like society doesn't get us, and we're outside of the sphere that is being a perfect citizen. We look at the Super Heroes and we're like, "Wow, these are the best humanity has to offer, and they are still having a hard time. So, I guess I can too, maybe I can figure out the problems in my life because these guys are able to do it too." You would hope that that's in there to some extent. I feel like that comes with the territory of the Super Hero origin mythology.

How much will *Batman v Superman: Dawn of Justice* be setting up subsequent DC Comics-related movies?

Zack Snyder: What we're trying to do now is just braid it all together and weave it into a tapestry, and that's the work that's ahead of us, weaving this madness into a single, cohesive universe, which is fun and challenging, but also really exciting to see come together. This film, I think, really becomes the transitional film that takes us into the realm of what's possible for all the DC Comics properties. All things are now possible once you have a shot with Batman and Superman on screen at the same time, a thing that's never happened in movies up until now, which is crazy to think about. But once you see Batman and Superman standing and looking at each other in a movie, anything's possible, right? The worlds have finally meshed up. The implication of that, of course, is that there's a massive DC Film Universe that's just ready to explode onto our movie screens and our televisions and really take their place where they belong, as this pinnacle of Super Hero motion picture entertainment. I think that the DC Comics characters really represent that original mythology, that first idea of "What is a Super Hero?" You get Superman and Batman, and frankly, you get Wonder Woman out of that – that real, pure, perfect Super Hero mythology that those three represent. I think it's super exciting to be able to just play in that world.



> "IT'S JUST AN HONOR AND FUN AS HELL TO BRING WONDER WOMAN TO THE BIG SCREEN."
>
> ZACK SNYDER

What do you think we identify in these characters that makes them enduring?

Zack Snyder: I always say that these characters have stood the test of time because they really represent, to me, the purest form of mythology in general. They're the best in us, they're the most courageous, the strongest. They're wish fulfillment, they're gods, but they're also men and women. They're every dream we could have, confronting every nightmare we've ever had, and in the end, they are a mirror that we hold up to ourselves and they're done in the purest way in Batman and Superman – they're, basically, the first and the purest.

BEN AFFLECK IS…

BATMAN

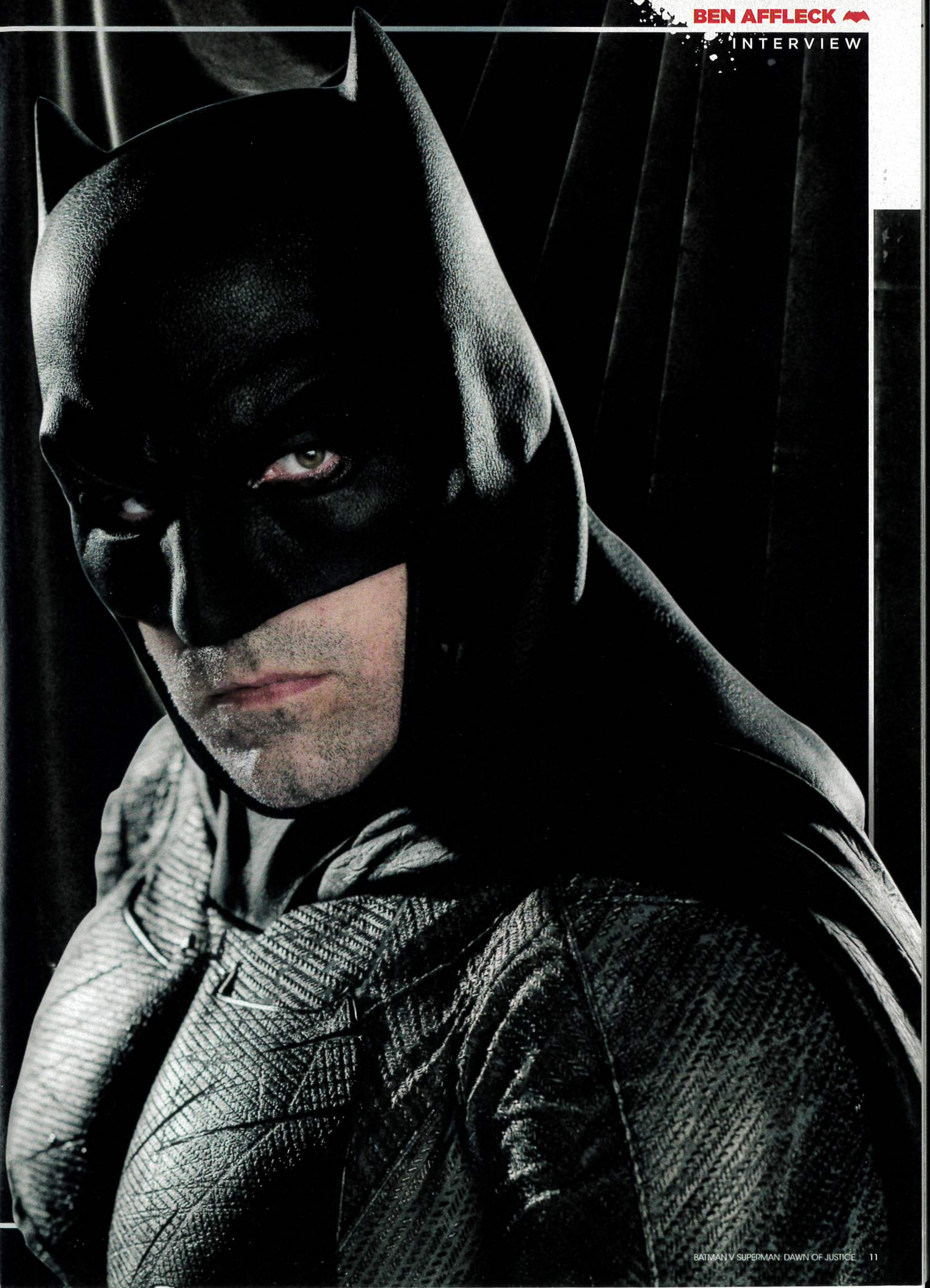
Crusading, fighting crime and protecting Gotham City, the iconic Batman is played by Ben Affleck in *Batman v Superman: Dawn of Justice*…

Bruce Wayne is profoundly affected by the arrival of Superman, and the destruction caused by the Black Zero Event. For many years he has been fighting for justice under the cowl of his alter ego, Batman. Now, he faces Superman as an opponent who also seeks justice, but more in the light of day rather than in the shadows of the night. What does justice really mean for each of them?

To bring the latest big-screen incarnation of the Dark Knight to life takes a performer of great talent and presence. Step forward Academy Award® winner Ben Affleck, who tells *Batman v Superman: Dawn of Justice Magazine* about justice, Super Hero role models, and how Bruce Wayne wears a mask as much as Batman does…

***Batman v Superman: Dawn of Justice Magazine*: What went into putting together your iteration of Batman?**

Ben Affleck: For me, this version of Batman was sort of specific… and it's funny, I never feel like you play Batman, you play Bruce Wayne. That's really where your thinking is, and it pays off in the Batman side of things. Zack [Snyder] approached me and had a really specific take on the character and really wanted to [portray] a guy who was not 25 and mourning the death of his parents and decides to become a vigilante, but instead is a guy who had been a vigilante for 20 years and was feeling like "What's the point? Is it worth anything, what we've done?" And he then loses friends during the Black Zero Event.



Opposite: Bruce faces Superman.

Below: Batman in his mech suit; Bruce Wayne contemplates the ghosts of his past.

It seems like we've seen several wardrobe changes throughout the film for Batman and Bruce Wayne. How does that inform your portrayal of these characters?
Ben Affleck: There's definitely an aspect of Bruce Wayne that's as much of a costume as Batman is. It's just the same thing in this version – he's trying to fill this hole in himself through both identities. One is this billionaire, playboy, philanthropist guy who's living a hollow life at these parties and whatever, and that's a mask. It's also a mask that throws people off the scent, because you'd never think that guy would be Batman. And then, obviously, the actual Batman is equally another identity.

You seem to have a great team, who together contemporize the storyline.
Ben Affleck: I hope so. I hope people really like it – a lot of work definitely went into it, and two talented people, Zack and [screenwriter] Chris Terrio, put a lot of energy into this screenplay. I think they were a good combination because Zack is so much of the comic world and the world of that mythology, and Chris writes grounded, realistic, historical films, but the combination of the two of them kept it real and grounded and also really faithful to its own mythology.

What went into the physical training?
Ben Affleck: The hard part about this for me was the physical aspect. I had about 15 months ahead of time to start training

> "THERE'S DEFINITELY AN ASPECT OF BRUCE WAYNE THAT'S AS MUCH OF A COSTUME AS BATMAN IS."
>
> **Ben Affleck**

and I was training first four and then five and then, ultimately, six days a week, and I got into the best shape I've ever been in and that sort of got [across] that we were going for this idea of a big, hulking, thicker, bruiser Frank Miller *Dark Knight* physique, you know what I mean? This Batman isn't lithe and ripped, he's more big and [like a] brawler, and it's hard to add muscle to your body, especially at my age. It's tough, but that's what we did – we ended up putting on about 2½ pounds of muscle a month and really changing my body completely.

What does justice mean to Bruce?

Ben Affleck: I think the idea of justice has a very personal meaning to Bruce Wayne because of his parents being murdered when he was young, and that's the defining issue of his life – this terrible injustice that happened and the desire to avenge it. And so, when he talks about justice, that's not abstract or theoretical – he takes it personally, and that's why he takes the fact of Superman [existing] personally.

> "IT'S SO FUNNY BECAUSE IT'S THE ONE THING PEOPLE ALWAYS ASK ME ABOUT, THE BATMOBILE."
>
> **Ben Affleck**

Superman is kind of going for the same thing.

Ben Affleck: I think it's interesting to note that these two guys, who are at total odds in this movie, actually really want the same things. Of course, that's the question people [have]. It's like "Why Batman versus Superman? Why are they fighting?", because everybody thinks of them both as good guys, and this movie kind of points out that two people who both consider themselves good guys can find themselves on opposite ends of the conflict.

Above: Bruce studies some data in the Batcave.

Left: Batman uses the Bat-Signal.

Opposite page, top: the Wayne family, before tragedy strikes.

Opposite page, right: Bruce Wayne is affected by the destruction caused in the Black Zero Event.

What are Bruce's views at the start of the film?

Ben Affleck: The story for Bruce Wayne begins with this Black Zero Event at the end of *Man of Steel*. Zod was fighting Superman and there's lasers ripping apart buildings and things were blowing up, and Bruce goes rushing back to his building in Metropolis because of his people that he wants to take care of and to see if they're okay. When he arrives, he's only in time to see his building get sawed in half, and what happens to the people that were in that building. That leaves that scar on him, which is what drives him through the rest of the movie.

JEFFREY DEAN MORGAN IS…
THOMAS WAYNE

The murder of his parents, Thomas and Martha Wayne, is the event that sets Bruce Wayne on his quest for justice as Batman. Jeffrey Dean Morgan, who plays Thomas Wayne in *Batman v Superman: Dawn of Justice*, talked to *Batman v Superman: Dawn of Justice Magazine* about playing this pivotal role, and working with Zack Snyder again after *Watchmen*…

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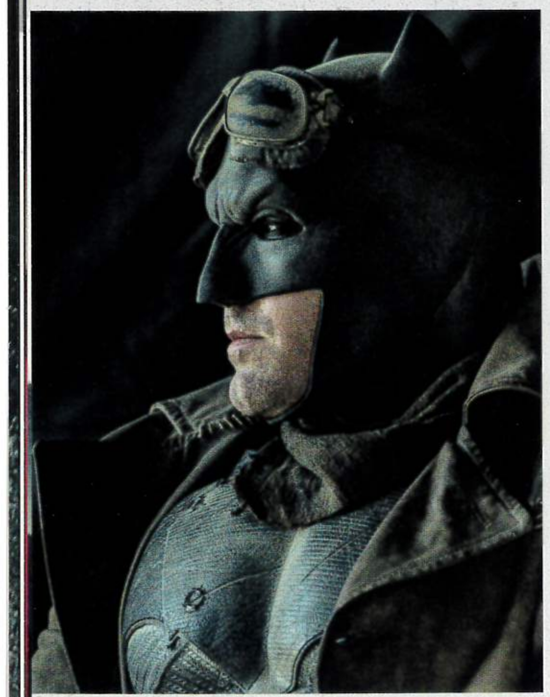
What's his relationship like with Alfred in this film?

Ben Affleck: Classically, I guess the Alfred character is like a substitute father figure for Master Bruce, who's a little boy [when he's orphaned] and he raises him after his parents are gone, so he's a father figure. In this [movie], because of the way that it was reconfigured, he's not a father figure. My character and the way I played it, he's not looking for a father figure. Alfred's more an old friend – an old friend that's been through the war with him, and who is the one person who can probably speak to him honestly.

What did you think of the car?

Ben Affleck: [*laughs*] Man, that's a



Top: The Wayne family face an impending tragedy.

This page: the different faces of Batman.

Opposite page: Diana Prince and Bruce Wayne share a moment.

continued from p15

***Batman v Superman: Dawn of Justice Magazine*: What was it like to be back and working with Zack and the team?**
Jeffrey Dean Morgan: He called me, God, almost a year ago and he was like, "Hey man, I'm doing this movie." And I said, "Yeah, I'm in." And I just waited until he called back and I found out what I was doing, and here we are.

Is there a relevance to you playing Bruce's dad and being the kick-off to his vigilantism? Given that you played a vigilante in *Watchmen*?
Jeffrey Dean Morgan: Batman, for me, is the mainstream Super Hero that has a real dark side, more of a dark side than any other heroes that we've seen on the screen before. And to give birth to that, that's not so bad. I like that. Having played the Comedian, I find a little correlation between the two characters, certainly – Batman and the Comedian. They're cut from the same cloth, and I think Zack saw that too. I also have a sweet moustache, which I also had in *Watchmen*. Any excuse to put this back on my face, 'cause it's a real chick magnet! [*Laughs*]

How has it been working with Lauren Cohan as Martha?
Jeffrey Dean Morgan: Lauren's awesome. I never met Lauren before, and I'm a big fan of her stuff on *The Walking Dead* [a show that Morgan has since been cast in too, as the villainous Negan]. Apparently we did a show together and I didn't know it, called *Supernatural*. So that's kinda cool. I think the fan community, the Comic-Con guys, will think that's very cool, that we come from the world of *Supernatural*, which has a good following, and I've made it to an appearance with Bruce Wayne. But she's great – super cool. It's the pivotal scene that kicks off our young vigilante Super Hero. So, it's a way to start the movie. Might as well start with the death of dad and mom!

great car. It's so funny because it's the one thing people always ask me about, the Batmobile. I let my son get in it – he's three years old, and he knew about the Batmobile – so it definitely spans all ages, and it's super cool. It's got a certain lure.

What's Bruce's take on Lex Luthor?
Ben Affleck: I think that Bruce, in my mind, met Lex at various functions, and sees him as another one of these obnoxious [billionaires], but doesn't realize how harmful he is. Maybe he views him as a harmless tech billionaire guy who's showing off and trying to be cute. You get a suggestion of that at the party when we all run into each other, but I think he doesn't realize how dangerous Lex is until the point in the movie when everyone else realizes it too.

> "TWO PEOPLE WHO BOTH CONSIDER THEMSELVES GOOD GUYS CAN FIND THEMSELVES ON OPPOSITE ENDS OF THE CONFLICT."
>
> **Ben Affleck**

Enter Wonder Woman – what's the first reaction from Batman and Superman?
Ben Affleck: I think the relationship between Batman and Superman [and our] collective reaction to Wonder Woman is, "Where did this person come from?", and I think it is an interesting thing to play. She has some of the best action stuff in the movie. I mean, she's really, really good.

How is the feminism of the character of Wonder Woman being drawn out in these films?
Ben Affleck: I think, in my view certainly, Wonder Woman as portrayed by Gal is a character that I'm really psyched to have my own daughters see, and to be able to see there's girl Super Heroes too, and they're just as strong, if not stronger [*laughs*], in Batman's case, than the guys.

What is it about these three characters that really brings them into pop culture?
Ben Affleck: I don't know why people have gravitated to these characters more than others or what the secret is. I do know that, when there's action figures lying around the house, those are the ones my kids want to play with. So maybe it's just something on a basic DNA level that makes those the characters that we're most naturally drawn to. I didn't worry about that stuff, I had enough to worry about you know [*laughs*], just trying to do my job for this movie, and I'm really, really proud of it and I'm really pleased with how the movie went.

All of these Super Heroes seem to have flaws to them, and that makes them more relatable.
Ben Affleck: It really helps to have something to hang on to, and characters who have flaws [and] that aren't perfect are something we can identify with of course, just like all of us.

Have you ever been influenced by any Super Heroes?
Ben Affleck: Oh, I was plenty influenced just by the characters in this movie. I think [for] kids in America and I guess overseas now it's just as big if not bigger. It's not just 'Truth, Justice and the American Way' anymore, but Batman and Superman are the two seminal iconic characters of comic mythology and they had a big impact on my life growing up. It's an honor and a cool thing to be in the movie now.

HENRY CAVILL IS…
SUPERMAN

After his triumphant first appearance as Superman in *Man of Steel,* Henry Cavill returns to the role in *Batman v Superman: Dawn of Justice…*

In *Man of Steel,* Clark Kent aka Superman faced both heartbreak and renewal. He lost his beloved adopted father and sacrificed the remaining members of his home race from Krypton to preserve his biological father's legacy, the symbol of hope. Although alien to Earth, he found the beginnings of a new mission inspired by his love for one determined *Daily Planet* reporter, Lois Lane – to safeguard and protect the people of Earth as Superman.

In *Batman v Superman: Dawn of Justice,* however, Superman is challenged by those whose idea of justice is different to his, and public opinion that ranges from hero worship to hatred. Actor Henry Cavill tells *Batman v Superman: Dawn of Justice Magazine* about Clark's relationship with Lois, how he sees Batman and Lex Luthor, and why Superman is a timeless character…

***Batman v Superman: Dawn of Justice Magazine*: How has the public perception of you as Superman had an impact on how you approach the character?**

Henry Cavill: I had that approach from the very beginning during *Man Of Steel.* But it certainly lent a weight to the decisions made and a responsibility attached. This character genuinely matters to a lot of people. And the more people I've met, [the more] I've realized that. And decisions in this story and future stories were very much based upon their care and love for the character.

Having the ability to do your own action sequences was a big result of your

physical training. Can you tell us about how you continued that training from *Man of Steel*?

Henry Cavill: I had the very good fortune on *Man of Steel* to be in a gym environment, and have professional trainers looking after me. As soon as a movie finishes, I don't necessarily have that environment to work out in. So, it was about creating my own gym environment. Once I did, it was trying to have that slow build into the right kind of training all over again, and just trying to maintain it. Then I moved onto another movie, and on that movie I had Mark [Twight] train me again, to keep me in shape for the role, and also to prepare me for the beginning of this role.

What are some of the challenges that Clark and Superman face following the events that ended the last film?

Henry Cavill: The exact challenges that Jonathan [Kent, Clark's adoptive father] was worried about. The world is filled with fear – it was attacked by aliens and literally shaken to its very core, and they had a savior. Destruction happened during this battle, and then people are so entirely fearful. A lot of people want to direct their fear at something, whether that be at everyday, real world stuff, or at this new god in the sky. Whether it be them praising this savior, or hating him. These are the things that Superman faces. Superman's still trying to do the right thing by everyone, and ignore the slings and arrows. But, at the same time, he wants to try and understand and get a closer connection to humanity. He has a connection to humanity through Lois and Martha, and through Jonathan as well, when he grew up. Clark needs to study humans and their reaction to him so he knows how to best serve the human race. And yet the challenges are essentially dealing with humans and whether they want him or not.

> "SUPERMAN'S STILL TRYING TO DO THE RIGHT THING BY EVERYONE."
>
> Henry Cavill

Does being in a relationship with Lois, who looks at him as Clark and not as a Super Hero or god, help him deal with these larger issues?

Henry Cavill: I think it assists him in a way, and also doesn't help him, because he loves Lois. He wants to make her happy and be as normal as possible with her. But as far as his connection to humanity goes... he can learn some stuff from Lois in the sense that this very contrary nature of their relationship teaches him a lot. It does teach him how to be human. It allows him to be able to be relaxed and truly himself in his home environment, without it being a super secret.

Left: Clark at work for the *Daily Planet* with Lois Lane (Amy Adams) and Perry White (Laurence Fishburne).

Bottom right: Henry Cavill as Clark Kent.

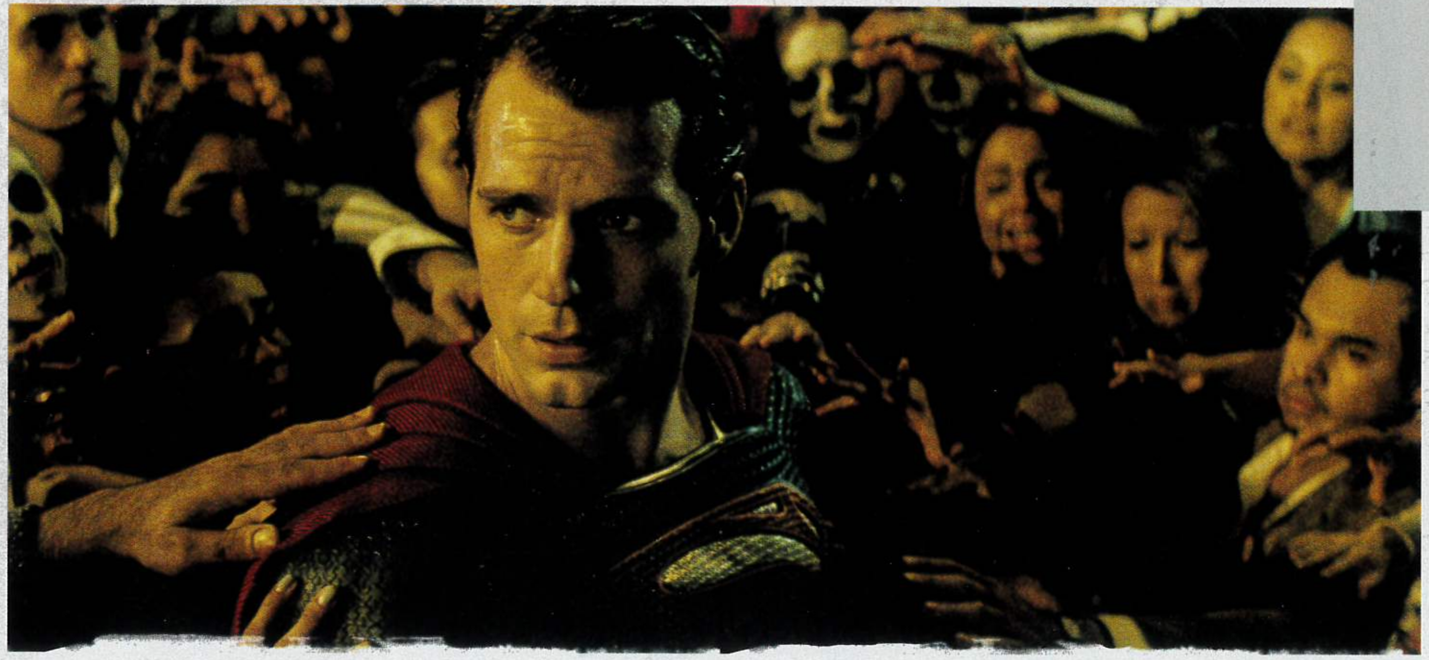
> "WHEN IT COMES DOWN TO BATMAN, CLARK/SUPERMAN DOESN'T AGREE WITH THE WAY HE CARRIES OUT JUSTICE."
>
> Henry Cavill

Would you say Clark and Lois are in love with each other?

Henry Cavill: Well, the relationship between Lois and Clark – the nature of it is extraordinary. They've been together for about two years. If you've been in that kind of relationship for two years, you've got to love the person, otherwise you wouldn't be in it. They may not be willing to deal with the difficulties; she certainly wouldn't if she didn't love him. Lois and Clark couldn't *not* love each other. Two years in that kind of a relationship, living with the man who saved the world and destroyed his own race in the process? It's extraordinary, and there will be a powerful emotion there. In times of extreme duress, that'll translate to love.

Martha is also a constant for him. How has Martha and Clark's relationship in this film evolved?

Henry Cavill: The relationship between Martha and Clark is the one constant, it's the one thing which hasn't changed. She will always see him as every mother does, as a little baby, as a boy growing up. He may be a lot bigger and stronger, but he's still her little baby. I think he will always see her as the mother figure, as the one to go to, the one to ask "why doesn't it make sense?" And just say "it hurts, fix it for me." Or at least say something that



Opposite page: Superman stands, resolute.

Top: Superman provokes admiration and even worship in some people.

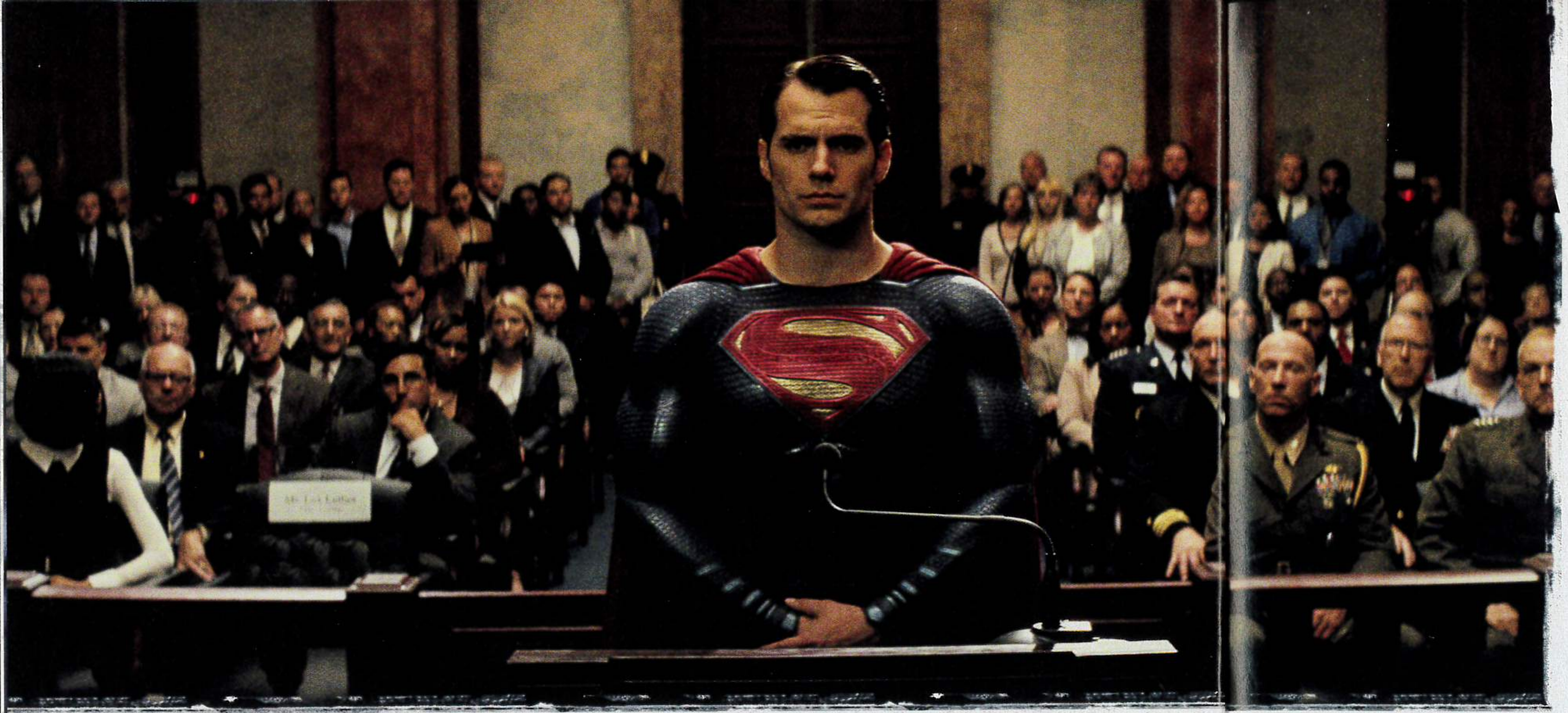
Below: Henry Cavill as Clark Kent.

will make it feel better or make it hurt less. And that is the one thing that he has. Because with Lois it's a conditional relationship, whereas with Martha and Clark, one could argue it's conditional, but it certainly isn't. It certainly feels unconditional.

What is Clark's view of Bruce Wayne versus his view on Batman?

Henry Cavill: We don't really touch upon Clark's view, necessarily, in the dialogue. But I think Clark will have seen Bruce as a philanthropist, a distant figure – someone who is important in the world of politics. But not necessarily someone who has any direct effect on his life. And certainly, as the observer, as the man who's watching out for things which may be a threat or things which would assist in stopping threats from becoming threats in their nascent state, Bruce may

> "IT'S VERY MUCH A WORLD IN WHICH SUPERMAN EXISTS FOR THE FIRST TIME."
>
> **Henry Cavill**



Top: Superman faces public opinion in the congressional hearing.

Below: Superman revisits the Kent farm.

Opposite, top: Superman faces Batman in battle.

Opposite, bottom: Clark Kent at work.

be the kind of person who you'd look at and go, "that's the guy who could help out in this situation." Certainly as the king of Gotham, or the prince of Gotham. But Clark, otherwise, has not necessarily [got an] opinion about Bruce as a person. When it comes down to Batman, Clark/Superman doesn't agree with the way he carries out justice. He understands that Batman is trying to do this justice thing, but Clark's view is entirely different. His view is, go about it in an ethical manner, whereas Batman's is, at any cost, to inflict justice.

Lex Luthor has always had a complex relationship with Superman. Why do you think this modern take on Lex Luthor is a good complement for your Superman?

Henry Cavill: That's essentially what we tried to do with *Man of Steel* – to bring Superman to the present day and the modern world. And make the whole world seem easier to associate with, and which you see on the internet. Lex is a manipulator of that. He's someone who guides everything the way it goes. He's a conglomerate. But it's his personal relationship with himself, which is what a lot of the internet is, I think – a lot of the internet commentary anyway – which makes him feel the way he feels for Superman. And in that, I think there's an interesting thing.

> "CLARK NEEDS TO STUDY HUMANS AND THEIR REACTION TO HIM SO HE KNOWS HOW TO BEST SERVE THE HUMAN RACE."
>
> Henry Cavill

Why do you think now is the right time to bring Wonder Woman to the big screen?

Henry Cavill: I think now is the right time to bring Wonder Woman in because we have Superman, we have that baseline. We have the flipside of the coin, which is Batman. And we're missing that third essential piece of the triangle, which is the female power. And how that is approached, how justice is approached from that direction. It can't be a male-dominant world because that's not what the world is. It doesn't make any sense. And so, for this all to make sense, you have to have Wonder Woman.

The film explores the interplay between the two cities, Metropolis and Gotham City. How would you explain how they're geographically juxtaposed?

Henry Cavill: They are the perfect representations of their characters, especially when you're looking at them in the same viewfinder. You see Metropolis, which is this city of hope and glass things going up. And you see Gotham City as a thing of "survive wherever you can." There's something gothic and glorious about it. But there's also something crumbling. It's not being built up, it's got its thing and it's about holding itself together in any way possible. I think essentially they're just the representations of their respective Super Heroes.

What makes Superman, Batman and Wonder Woman so timeless and legendary?

Henry Cavill: That's a good question, and I'm not too sure if I know the answer to it. They're mythology. They're the answer to our problems personified. Just in a physical, cool way. Which is what mythology was in ancient times, and is now. There's a timeless quality to that, because they've always existed. Our heroes have always existed. It's the same for all three of the characters. They're the people who bring light – they're the people who get rid of the darkness in any way possible.

How would you summarize the way Superman is perceived in the world of this film?

Henry Cavill: It's a view on the human world and how it has reacted to the existence of an alien who is seemingly invulnerable. It's very much a world in which Superman exists for the first time. So it's a world in turmoil, and it's the human response. So you see the human response in Batman, who fears him. You see the human response in Lex Luthor, who hates Superman because he hates a part of himself. But essentially this isn't about Superman, this is about the world in which Superman exists. And he's just hanging on for dear life.

GOTHAM CITY GAS
GOTHAM CITY GAS

THE DAWN OF HEROES

Producers Deborah Snyder, Charles Roven, Wesley Coller, Curt Kanemoto and Jim Rowe discuss the monumental opportunity that was bringing *Batman v Superman: Dawn of Justice* to life...

"Right after *Man of Steel* came out and everyone was really excited about the reception towards that film, we started to talk about the new movie," says producer Deborah Snyder when we ask about the origins of *Batman v Superman: Dawn of Justice*. And, it seems, the film's creation was largely due to one thing: writer/director Zack Snyder is a fanboy himself.

"Zack had this really great idea... what if we introduce Batman to the equation?" Snyder continues. "We've never seen Batman and Superman on the big screen [together]. So how powerful would it be to have those two big characters together for the first time? And, of course everyone wants to see Batman and Superman fight. So we couldn't disappoint in that respect.

"Zack, he's not just a director, he's a huge fanboy as well. And he loves comics, and he loves these characters. So for him, the thrill of seeing Batman and Superman together on the big screen for the first time was even greater than just a director feeling that way, because it's what the fans want to see!"

Combining Worlds

Eagle-eyed fans of *Man of Steel* will already have noticed some pretty big hints that Batman's world conjoins with Superman's.

As producer Charles Roven explains: "We had left the Easter eggs in *Man of Steel* where you saw the LexCorp truck, and you saw the Wayne Industries satellite in the Zod/Superman fight in space. We knew that it was time to expand the universe, and the best expansion would be to move in the direction of those two icons. It was really Zack who said: 'let's just go for it.' One of the great epic stories that was told in the comics was when Batman and Superman squared off against each other. And we felt that there was a compelling reason to tell that kind of a story today."

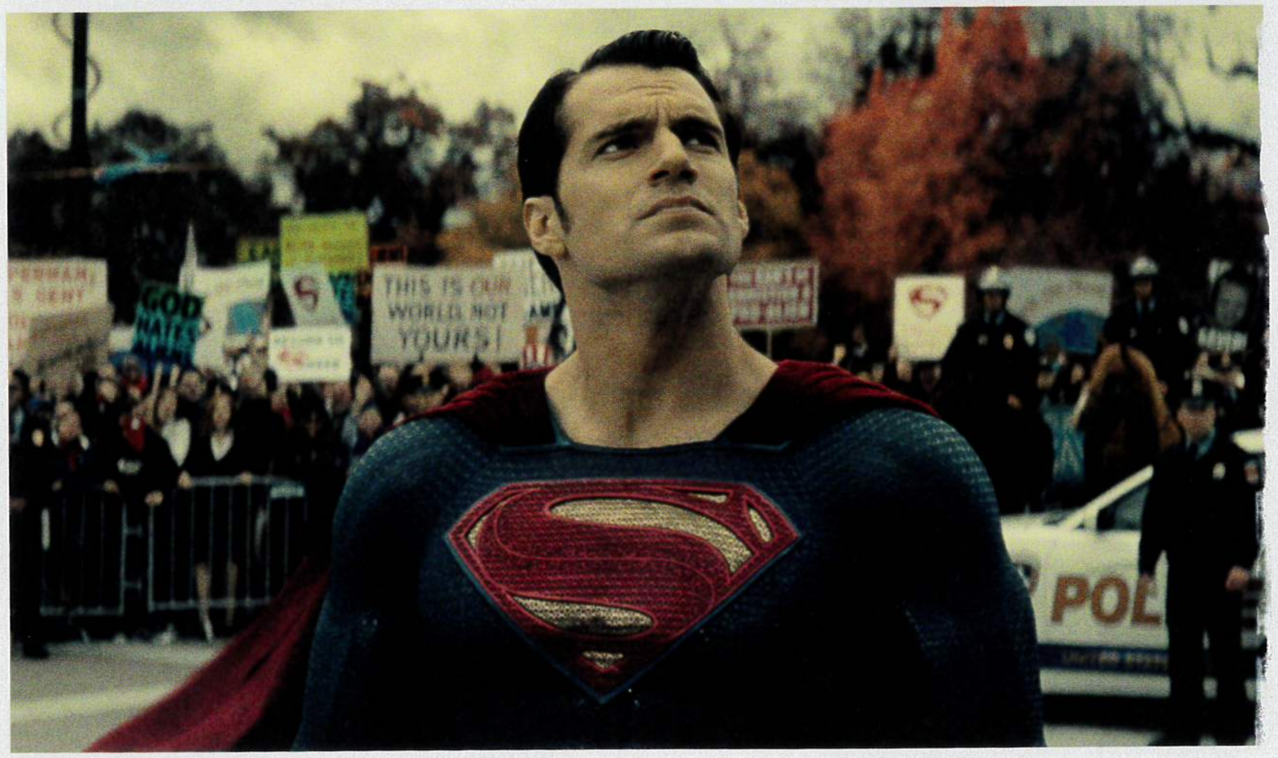
By introducing Superman to Batman, it opens up themes to be explored for both characters.

"In *Man of Steel* we got to see the coming of age, the hero's journey of Superman," explains Snyder. "In this movie we pick up the film two years later after the Black Zero Event, and we see it from Bruce Wayne's perspective. We come to find that Wayne Industries, their tower, had fallen. It was one of the towers that we had seen in the previous movie. And we see what the implications of that are."

"With *Batman v Superman*, this is more about Superman and the cause and effect that he has on the world," continues co-producer Curt Kanemoto. "What he does always has some type of reaction, either positive or negative, and how that's interpreted, and also analyzing what it really means to be working outside of the law, either as a vigilante in Gotham, or as a god around the world."

"Even when Superman means to do good, there are consequences that he didn't expect," says Snyder. "So that's thematically what we're exploring on Superman's side. On the other hand, we get to see Batman, a new Batman. This is a brand new Batman that fits into the world that we started to create in *Man of Steel*. He's different than any of the Batmen we've seen before. He's jaded, he's been doing this a long time and we see what effects it has. If you're a vigilante and if you're constantly chasing [criminals] and fighting crime, what does that do to you after all these years of doing so? How does it affect your body? He has battle wounds from all his escapades. But also, emotionally, what does it do to him after years of crime-fighting?"

> "WE KNEW THAT IT WAS TIME TO EXPAND THE UNIVERSE, AND THE BEST EXPANSION WOULD BE TO MOVE IN THE DIRECTION OF THOSE TWO ICONS."
>
> **Charles Roven**



Opposite page, top: Bruce Wayne witnesses the Black Zero Event.

Opposite page, bottom: Superman faces public opinion.

This page, below and bottom: Batman uses the Bat-Signal.

Bruce And Clark

Casting the role of an icon like Batman/Bruce Wayne is always a huge responsibility. Ben Affleck as the Dark Knight is an inspired and exciting choice. What qualities most impressed the producers about what he brings to the role?

"He embodies this new Batman Zack has created," says Snyder. "He has a little bit of age to him, a little maturity to him. He's charismatic, handsome as hell, and he's really believable in this role. He means it. He's sincere, you buy into the fact that he's been doing this a long time, that there's some baggage there from all these years of crime-fighting. He's a little hard, yet still charming at the same time."

"I think what Zack did in his approach with how he was going to approach the Batman character was to let him feel a little bit more experienced, a little more worn, a little tattered and torn," says executive producer Wesley Coller. "He's a little bit older. I think he's seen things that he can't unsee. I think he's been down roads he can't go back down. I think Zack had a lot of fun exploring this sort of weary Batman, but a Batman who can't walk away from his responsibility."

What made Affleck so perfect, says Kanemoto, is his real-life history. "With Ben [in the role], it really leant a great perspective to the Batman that we want to tell," he declares. "Ben is such a talented actor, and his career has only become so much more interesting with the directing side of it. I think it's only compounded with what we're trying to achieve now. He's been around for a long time, our Batman and Bruce Wayne. He's seen a lot, he's done a lot. He's had a lot of life experiences."

As for Henry Cavill as Superman, one thing we can be assured of is that times have changed since his first outing in the cape. "I watched *Man of Steel* the other night on TV and he was a kid," laughs co-producer Jim Rowe. "I mean, when did we do that, two years ago? He was a child. I mean, literally, we had him made up to look younger for the one sequence. But he was just so young! And now he's a man, you know, he's got the chiselled look and he carries himself so much differently. It's amazing to watch."

"I think our Clark carries himself much differently than Superman," elaborates Snyder of Superman's alter ego. "I wouldn't say that he's that bumbling misfit that was in the prior movies, or some of the comics. But he's definitely more low-key. He's trying to fly under the radar."

He also dresses well, as Kent spends the film in Brooks Brothers suits... Snyder laughs when this is pointed out. "He is impeccably dressed for someone who is on a reporter's salary, I must admit!"

> "ONE OF THE WAYS WE EXPLORE THE CITIES IS TREATING THEM MUCH LIKE CHARACTERS, NOT JUST CITIES."
>
> **Wesley Coller**

Gotham City and Metropolis

The Super Heroes' hometowns are as much a part of their mythology as the guys in capes themselves. Stamping an identity on each city was important – Metropolis was left ruined by the events of *Man of Steel*, while the run-down Gotham City is slowly on the rise thanks in part to Bruce Wayne's philanthropic activities.

"They're sister cities," says Kanemoto. "Like if you took Manhattan, double the length of the Hudson and then you had New Jersey there. But between Metropolis and Gotham, we have Striker Island; it's a deserted, forested island. You really see that separation between the two. Gotham's more the blue-collar, working-class city."

Roven explains: "Metropolis is more cosmopolitan. Gotham has its legacy in being... I would call it a tougher city, a tougher town. It was in decay and it's been brought out of decay by Bruce Wayne's

charitable acts. He's the greatest benefactor of that city. But also, of course, his alter ego Batman has made a crusade against crime there by being the vigilante. And it's worked. While the city has gone through a recession or depression because of all the crime, now that that crime is lifted, the city is trying to make a re-emergence and to reclaim its position as a major city in the United States.

"Metropolis, on the other hand, was always more of the financial center of that area of the United States," Roven adds. "But it also had this cataclysmic Black Zero Event. And it's rebuilding, with its major benefactor being a guy by the name of Lex Luthor. He's the big industrialist of Metropolis. [Lex and Bruce] actually share a common enterprise, which is that they have a lot of defense products that they manufacture and sell to the US government and around the world. But Lex is a really amazing entrepreneur and he delves into a great many types of businesses – many digital enterprises. Bruce Wayne really is more in the manufacturing area."

"One of the ways we explore the cities is treating them much like characters, not just cities," Coller explains. "But they very much embody a lot of the same ideas and characteristics of the heroes that are tied to them. I think we get the luxury of using those cities to help tell the story of those two characters. I think whereas Metropolis is this very refined, very successful, very vibrant city that's doing well despite having to rebound from the devastation at the end of *Man of Steel*, Superman in a lot of ways is that sort of polished version of a Super Hero.

"I think Gotham has seen harder times. I think there's an elevated crime issue there. I do think that crime in recent years, we imagine, has gone down because of Batman upping the ante with how he's dealing with crime in the area. But it's still a city that's struggling more than Metropolis. And I think that harder edge is also something we apply to the aesthetic of our Batman."

"WONDER WOMAN EMBODIES SO MUCH STRENGTH AND PASSION AND SHE IS A ROLE MODEL FOR WOMEN – AND ANYONE, REALLY – OF ALL AGES."

Deborah Snyder

Wonder Woman

Of course, *Batman v Superman: Dawn of Justice* also features certain other famous DC Comics characters – and one in particular is making her long-awaited big-screen debut.

"Wonder Woman has just turned 75 years old. Don't you think it's time for her to grace the big silver screen? I mean, come on!" laughs Snyder. "She is one of the most powerful female heroes that we have, and we've yet to see her on the big screen. That's just crazy. She embodies so much strength and passion and she is a role model for women – and anyone, really – of all ages."

"The one thing that was unanimous about casting the role was that Gal Gadot had the special embodiment of Wonder Woman.

"And the biggest challenge on the movie so far was the Wonder Woman costume," Snyder adds. "What do you do with it and where does it come from? When we started doing research on the character and also determining what we would do for this costume, we felt like it had to be a costume that a warrior would wear. It had to be practical. We came up with this really amazing piece of armor that's weathered and has been around for centuries and centuries. And it really feels like something you could fight in.

"The most important and emotional moment for me, though, was actually the first day that we shot Gal," Snyder remembers. "I came out and I saw her in the costume on set for the first time. And I couldn't help but feel how historic this moment was."

"To be a part of Wonder Woman being in her first movie is so cool to me," Coller agrees. "It's an honor to be a part of seeing that character come to life. I think Gal is a phenomenal actress. She's incredibly wise and witty and all the things that you hope Wonder Woman is. Gal brings that to the table as an individual. I think the idea that Gal can bring all of these amazing attributes that are part of her own personality and bring those to the character of Diana Prince, Wonder Woman, is phenomenal. I think it's fun to watch her on-screen with these other two icons, Batman and Superman, and to be a character that is for the first time on screen a part of that Trinity.

Opposite page: Gal Gadot as Wonder Woman in *Batman v Superman: Dawn of Justice.*

Cast of Characters

The casting of Batman and Wonder Woman weren't the only tough decisions on this film: who on Earth could play someone as iconic as Lex Luthor?

"We wanted a character who could, on a performance basis, show us exactly what a genius entrepreneurial businessman who was constantly innovating would be like," says Roven. "So, whether it's a Steve Jobs, Larry Page and Sergey Brin of Google, or [Amazon's] Jeff Bezos, we wanted a young, compelling guy to play that role – somewhat mercurial, always magnetic. You can't take your eyes off him."

Step up, Jesse Eisenberg, a younger and more complicated take on the iconic character.

"I think at first [glance] you might say, 'what?'" Snyder says. "But it makes so much sense to have Jesse as Lex. His interpretation of the role is fresh and new, and he's dark, but funny at the same time. And his performance is truly mesmerizing. I can't imagine anyone else playing this role now that I've seen Jesse do it."

Amy Adams returns to the role of Lois Lane, now working, living with and dating Clark – which has its own set of problems.

"Lois in many ways is the center and the heart of the movie," says Roven, "because she is constantly turning over rocks to get underneath [events] that seems to be random, but actually somebody's pulling the strings. And she's also trying to figure out how one can have a relationship that can survive when the person that you're in love with, and who's in love with you, is so unique and so godlike."

The film has also snagged some big names for other roles. "It's not a bad group of people, our little tribe that we have," laughs Kanemoto. "Everyone, all the cast, has been phenomenal. Jeremy Irons as Alfred has been amazing. And Zack's take of our Alfred isn't just a butler to Bruce. He's his confidante, he is his sounding board, and most of all, he's his tech guru. He's a little bit like combining Lucius Fox and Alfred into the same character."

"And with Holly Hunter as Senator Finch," Kanemoto adds, "she leads such a fierce approach toward the investigation of Superman and what he really means to the world."

Below: Producer Deborah Snyder with husband and director Zack Snyder.

The Future

Batman v Superman: Dawn of Justice also introduces some other major Super Hero additions – including Jason Momoa as Aquaman – all of whom are beloved comics characters making their debut on the silver screen.

"We've been charged with creating their specific identities in this universe for a film," says Roven. "We've also been given the responsibility of not just creating them in their own individual universes, if you will, but also in combining them into this DC Film Universe."

"I think the possibility of the Justice League forming is really exciting," says Snyder, thoughtfully. "Our goal was always to take what we built in *Man of Steel* and expand upon it and create these characters. DC Comics has such rich characters and stories, there's just so much to tell and so much to explore. To start to be able to do it in this movie with Batman and Superman together, and adding Wonder Woman [is amazing]. And then moving on, the next film that we're going to be working on is *Justice League*. I think that that's really exciting – to see this universe grow and this world get bigger."

SIGNS AND WONDERS

We get the lowdown on the look and feel of *Batman v Superman: Dawn of Justice* with production designer Patrick Tatopolous, and art directors Beat Frutiger and Greg Hooper.

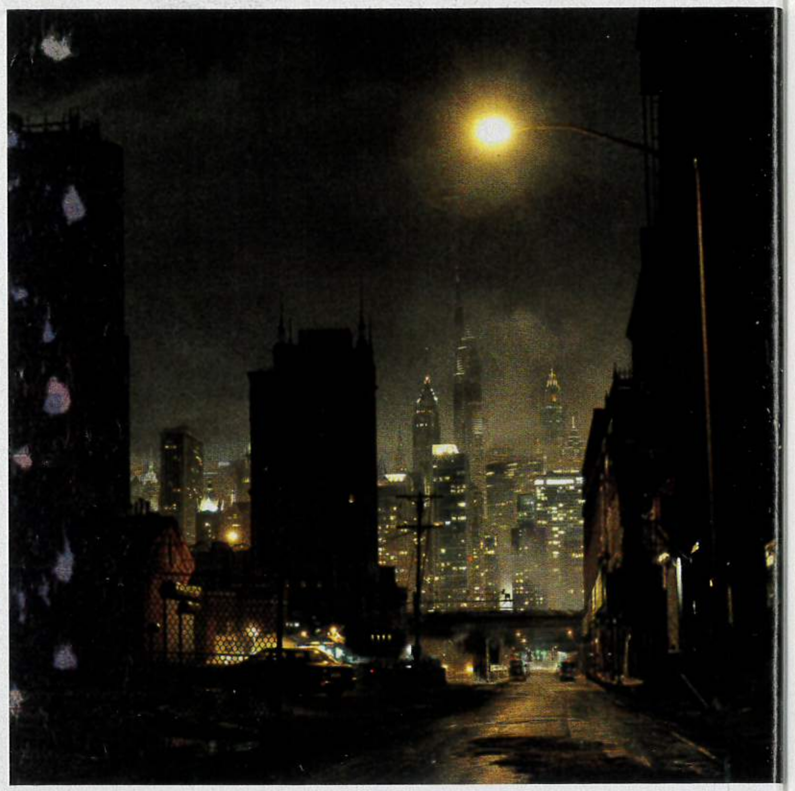
"The two most important designs in the movie were the Batmobile and the Batcave. For anybody who works as the designer on a project like this, those are the things you really want to work on."

So says production designer Patrick Tatopolous (pictured, above) as he talks us through the amazing sets he and his team have created for *Batman v Superman: Dawn of Justice*, and it's fair to say that he's not wrong – in the eyes of comic-book fans, anyway.

The latest incarnations of these two iconic elements of the Batman mythology have finally been brought to life by a combination of talented individuals working in the film's art and design departments.

"When I saw the Batmobile for the first time on set, it was amazing," Tatopolous continues. "It's almost like you have two parts of you, of your world, connecting together. You see the Batmobile arriving in the garage and suddenly everything comes together. And the Batwing was already there. It was like three characters finally getting together. That was the best moment for me – I have been working on this movie, altogether, for close to two years. I've never done anything like that [before]."

WORLD OF DESIGN

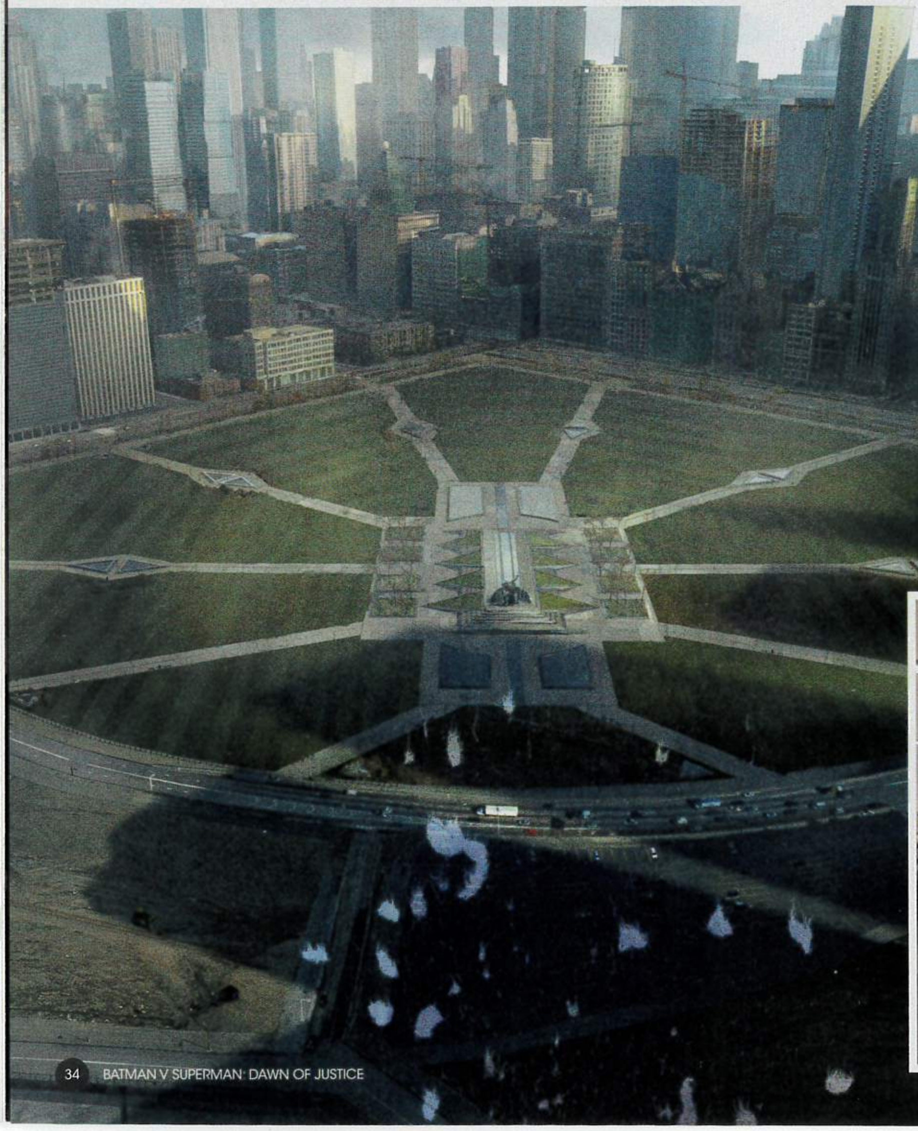


As wonderful as it must have been to finally see Batman's gadgets turn up on set, there's much more to this film – and many more people working hard to achieve it.

"An art director is basically the extended arm of a production designer," says one of Patrick's trusted team, Beat Frutiger, of his job. "The production designer comes up with an idea, with the concept, and we are responsible for fulfilling their dreams, their vision, and making it real. That means we have to supervize the drawing part and we supervize the construction of it. It's like a designer and architect who has project architects and managers, and they make it possible that his vision gets built."

In addition to the Batmobile and the Batcave, other elements that needed creating for *Batman v Superman: Dawn of Justice* included Lex Luthor's offices, the *Daily Planet* (still being rebuilt after the climax of *Man of Steel*), fight locations and even the cities of Metropolis and Gotham City themselves. Is working on a project as big as this one fun?

"I had four sets back to back," says art director Greg Hooper, "including the warehouse, and I did the LexCorp research lab across the street. I had the Heroes Park with the Superman statue... there were many long, sleepless nights during that time! But once the warehouse started shooting and I saw how smoothly it was going, I was really pleased with everybody."



This page: The Production Design department designed everything from the streets of downtown Gotham City to Metropolis' Heroes Park to LexCorp's labs.

Opposite page, top: The Kent farm in Kansas recreated.

PLANTING CORN

While Gotham City is Bruce Wayne's world, Clark Kent hails from further West – Kansas, to be exact. And the farm locations from *Man of Steel* needed to be revisited and dressed to suit this film.

"I also designed the farmhouse out in Chicago [standing in for Kansas], which has been standing for several months," Hooper continues. "Once we get there, all the leaves will be gone, all the corn will be cut and it'll be dark and gloomy and gray. I really like that aspect of the film. It was the very same farm – there was no house, so we had to literally go out there and recreate it the way it was. We actually made it a little bit bigger to accommodate some scenes that Zack needed to get done. But it's in the exact same spot."

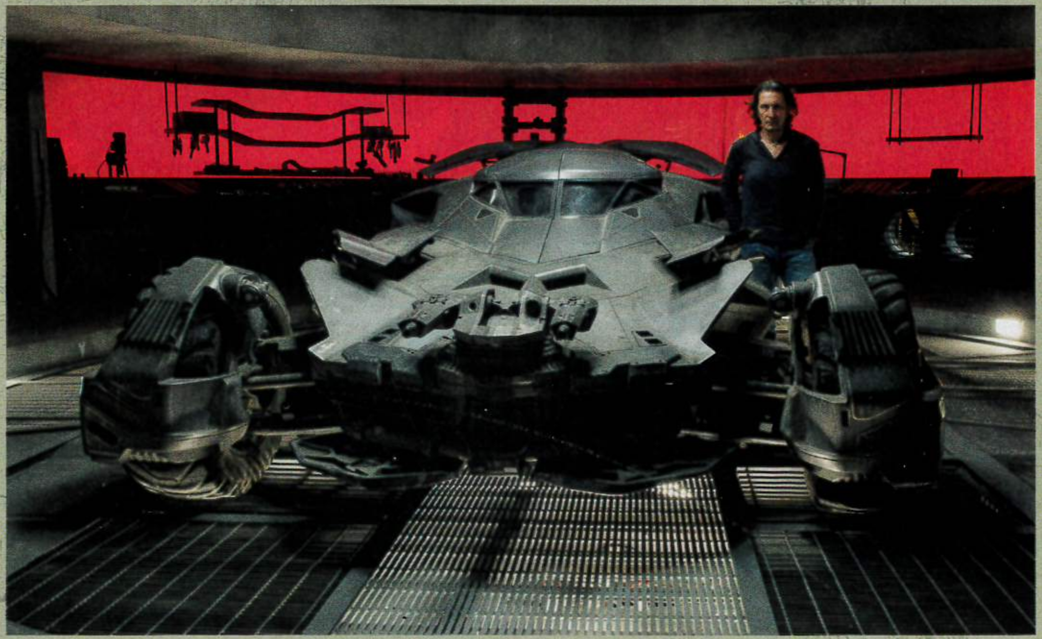
And, bizarrely, an art director's job also includes agriculture. For the first film, fields of corn were needed, and so they were sown to be ready for the shoot – and it happens again for *Batman v Superman: Dawn of Justice*. "Apparently the farmers, where the farmhouse is, usually switch every other year between corn and soybean," says Hooper. "We had to beg them to plant corn again so that we would have our corn stalks when we shot those scenes!"

Meanwhile, in Metropolis, Tatopolous has had to rethink the *Daily Planet*. "The movie is being shot in a totally different location, so we had to create something from scratch a little bit," he reveals. "We're lucky, because at the end of the first movie, the whole street got pretty much damaged, so we can create a look of something that is getting put together. You are going to see scaffolding outside the window, and that's because in the world of Metropolis, they are still fixing the street, so we wanted to give that feeling of showing the repairs going on."

TURNING THE TABLES

The Batcave comes complete with a turntable to move the Batmobile into position – a design that proved to be an immediate success...

Patrick Tatopolous: "Obviously, you have to have a turntable in a *Batman* movie! So we designed it, and made it practical. And Zack looked at it and felt that it was really cool and he used it a lot. That's fantastic!"



LEXCORP

It's no accident that the design of Lex Luthor's LexCorp Research Park reflects the man himself – it was planned that way from the start.

"Early on, Patrick and Zack had meetings about what Lex's character was going to be like," says Hooper. "Zack has always liked the modern image of the Google or the Quicken headquarters, where everyone is having fun. They liked the idea of a Google-type corporation where the employees are having a good time; it's the way to get the creative juices going. So, Patrick and Zack and the producers and myself, we went across the street to an old GM [General Motors] facility. It's been shut down for quite a few years, it's pretty dilapidated, just because it wasn't kept up. Patrick went through there, had a vision and conveyed that vision to me, and we all made it come together.

"If you saw the old building, it had these planters with these nasty old dead trees, because they hadn't been watered in years. There was dirt everywhere, the floors were nasty. However, when you walk into Lex's world, it has ping pong tables, foosball tables. They've got these quirky rock furniture pieces, a place where employees can go to relax. Patrick's design ideas were very high-end, modern, sleek and clean, so everything is white. The logo has this distinctive orange in it, so we carried that throughout the lobby area.

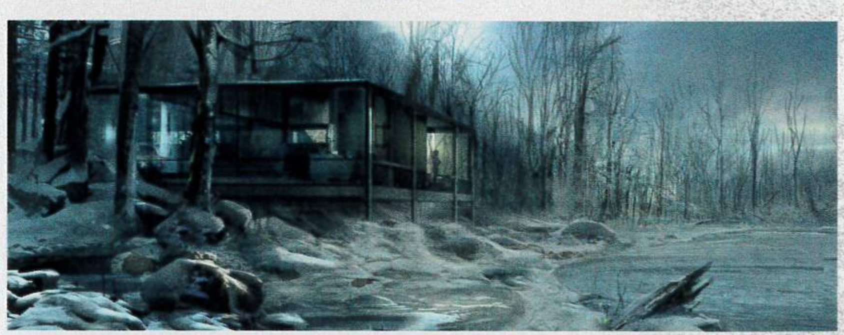
"One of the ideas that I really like is, Zack wanted Patrick to come up with this gigantic old neon sign that maybe belonged to Lex's father. It was up on a rooftop. So our graphic artist designed an enormous sign. I went down to Cleveland and had that built and installed, and it looked amazing."

Top: The LexCorp logo sign.

Above and left: The LexCorp Research Park.

Opposite page: The Glass House concept and on-screen set; The Batcave concept design and set.

GOING UNDERGROUND



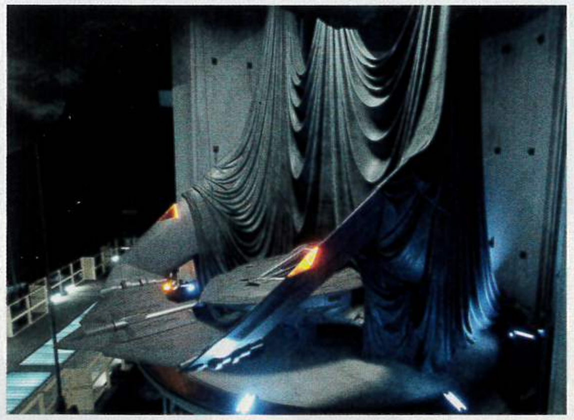
And now to that set, the one everybody wants to see: the Batcave. Tatopolous had a firm vision for the cave's design, which united Wayne Manor above the ground and Batman's base of operations below. First off, though, and probably not surprisingly, everything is about bats...

"This is the first idea I was thinking when I really talked to Zack about it," says the designer. "I said, 'We're in the bat world.' So the big concept for the cave is that everything is suspended. There's nothing with structural support from underneath. It's all hanging – it's the whole bat thing. This happens inside the shop as well; every workstation, everything in space, is hanging. The only thing that actually touches the ground is the chair. At one point I thought, 'It doesn't make sense to have it actually suspended on a swing,' it made no sense at all. So, the chair is the only thing that touches the ground."

As for the cave itself, it's not as grand as previous depictions. "I tried to develop the cave in such a way that it would not feel like an opera house, but would feel very, very claustrophobic, very compressed," explains Tatopolous, referencing other Batman films that have made the Batcave a vast, gothic arena. "That was a big thing for me. I talked to Zack about this, and he liked the idea. We're not going to carve a cave and put a building in it, but we are going to live within a cave that's not necessarily meant for someone to live in."

And as a final touch, Tatopolous believes Batman has no need for safety devices. "I thought it would be interesting to have no railing whatsoever on the stairwell. It's a little scary. I really wanted to make sure that Batman doesn't look like he needs railings. Why would he have railings?"

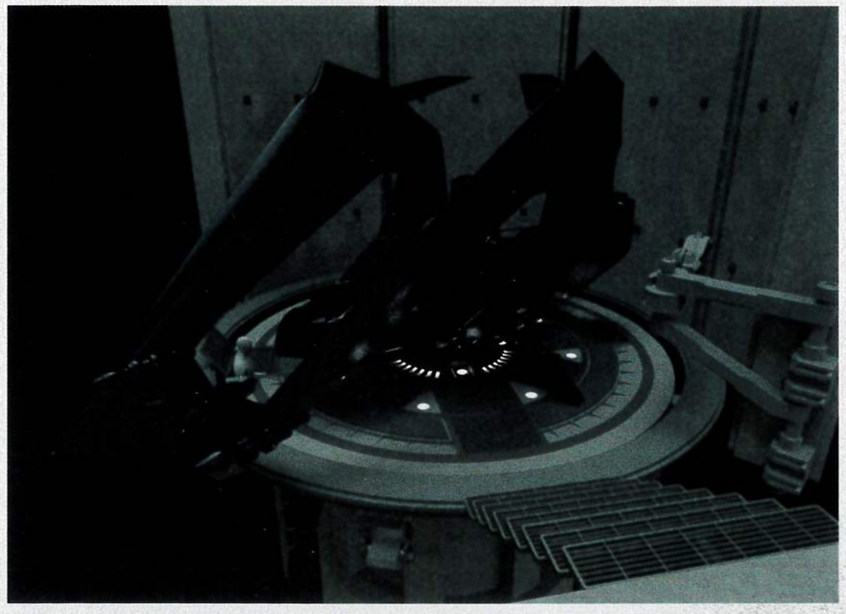
The design work also extended upstairs. "The mansion hasn't changed," says Tatopolous of Wayne Manor. "In the movie, we're still treating it the same way. It's abandoned, that's the thing that's special about it. And Bruce's father had built a glass house by the water. A lot of the places Bruce lives are places that were already established with his father, so the ancestry, the sense of legacy is there. It's not like a guy that reinvents; his reinvention is more for the Batman than it is for Bruce. He lives in a world that still has his father's imprint. But the fact that he abandons the mansion to move into the Glass House, which is more like a retreat or an Eden space, tells you [something] about his character."

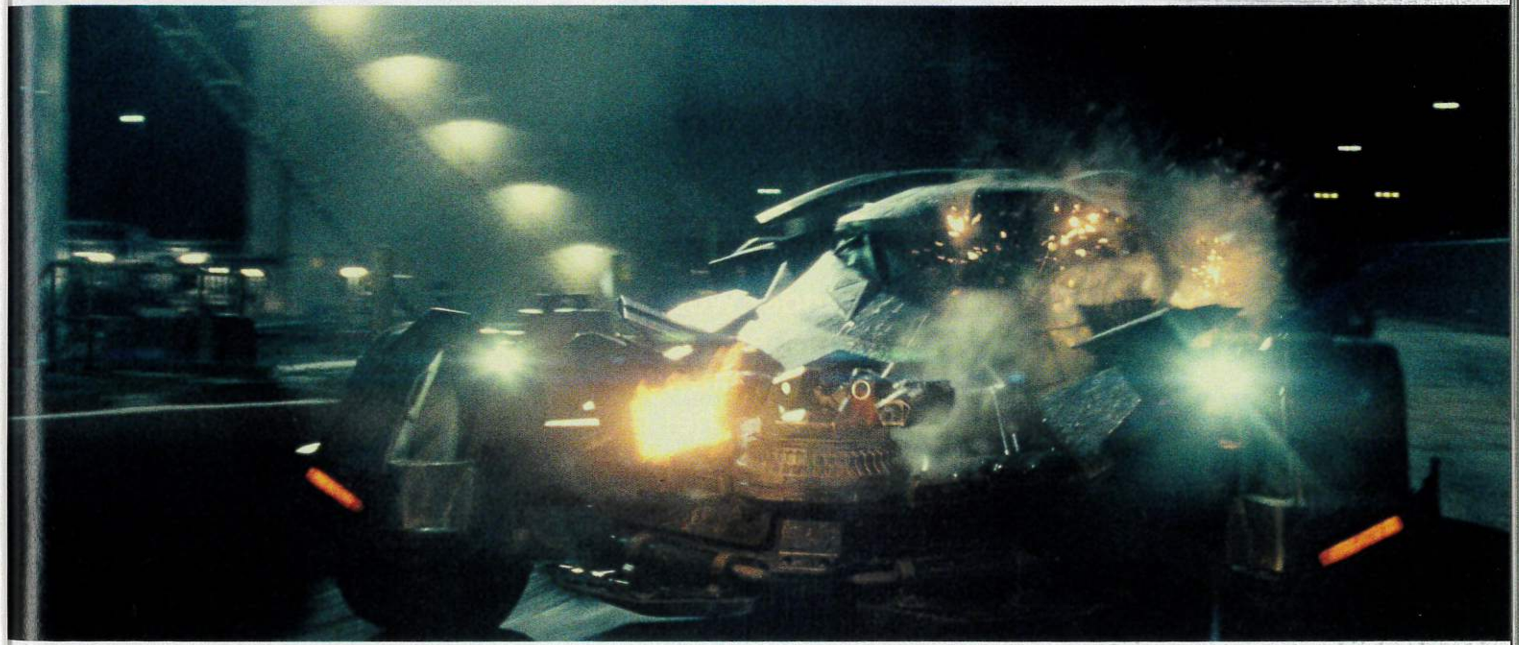


KEEPING IT REAL

On keeping CGI to a minimum...

Patrick Tatopolous: "There's very little material that's been shot in the Batcave that requires CGI extension. There will be CGI work in there, of course, but the actual cave itself – I'd say 95 percent to maybe 98 percent of the angles don't require CGI. There's a couple of moments where a little extension may be necessary. What you're seeing is what you get. That's what's in the movie."





TRANSPORTATION TOYS

And now for *those* wheels. How did the new-look Batmobile come about? Tatopolous sounds justifiably proud of his work on this souped-up car.

"I felt I wanted to do a car that can actually take off and land in a nice way. The car that is meant to jump, rather than a car that just jumps and is barely handling it. I wanted to make a road car this time. My first design of the car, if you look at it, it's actually a car that's raised. It's not low to the ground. Our car now can go low when it needs to get speed and it can go high. I felt I wanted the whole car to be an engine, and only the top is a shield that becomes almost like a version of the cape of Batman in the night."

After deciding on this first design – and Tatopolous recalls that it was sketched on a napkin in a coffee shop – the building of the car was turned over to Dennis McCarthy. "He does off-road racing, and his knowledge in this has really helped us to define the car," Tatopolous reveals. "This is a car that goes and works as an off-road car. It looks like a Formula 1 car when he needs to do that, as well."

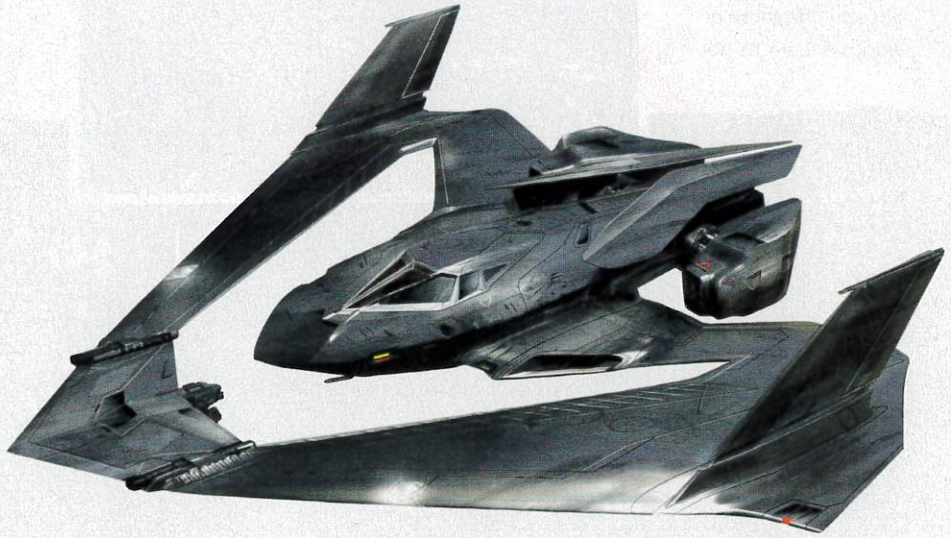
Frutiger, meanwhile, recalls working on the 'nautically influenced' Batwing, the other quintessential Bat vehicle.

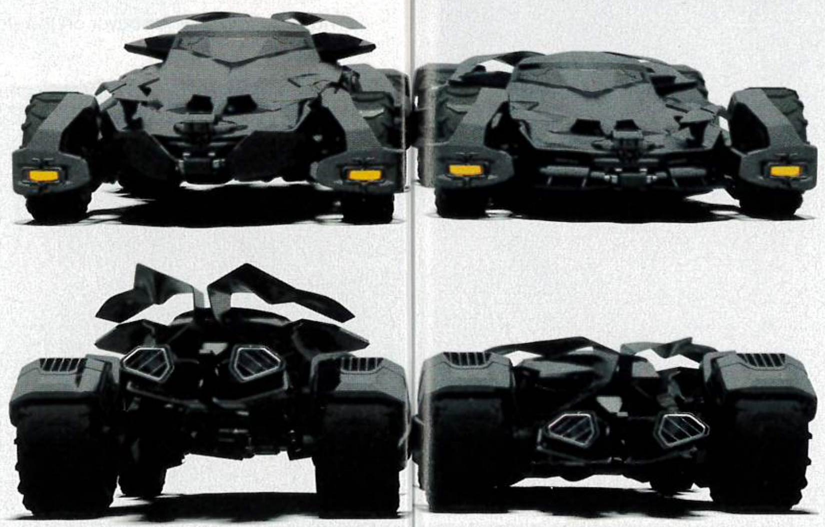
"We always saw it a little bit as a racing boat because it has to be streamlined, of course, like every new plane," he says. "And if you compare the new planes with boats, you find a lot of analogies. We built it with a local company who usually build prototypes for all the big car companies, and they took our data and built it the way they would build a prototype. I remember when it came out of the mold the first time, that was the big moment.

"One of my first toys I had when I was a kid was actually the Batmobile with the Bat-trailer and the Batboat," Frutiger adds, wistfully."

Creating new toys is all part of the fun, but at the end of the road is a movie that will still have to prove itself on screen. For designers such as Tatopolous, however, it's all been worthwhile.

"This is an incredible movie – visually speaking, it's the richest movie I've ever worked on," he says, proudly. "It's crazy. It was the hardest project ever. And really, right now, I can say the most rewarding of all."





Top left and right: The Batcave set; The Batwing is ready to launch.

Left: The new-look Batmobile and Batwing designs

Above right: The Batmobile in action in *Batman v Superman: Dawn of Justice*

GAL GADOT IS...

WONDER WOMAN

As a character, Wonder Woman is synonymous with female empowerment. An Amazonian warrior princess who combines strength and power with compassion, Diana makes her big-screen debut in *Batman v Superman: Dawn of Justice,* embodied by actress Gal Gadot...

Since her comic-book debut in 1941, Wonder Woman has been one of DC Comics' premier Super Heroes. Amazingly, however, it has taken until now and *Batman v Superman: Dawn of Justice* for her to be seen on the big screen for the very first time.

The mantle of portraying the Amazon princess in the film has been taken on by actress Gal Gadot. Gone into hiding for reasons unknown, Wonder Woman is a mystery to the world. But something may soon draw her out of hiding when Batman and Superman clash...

***Batman v Superman: Dawn of Justice Magazine*: Tell us how excited you are to be playing this role.**

Gal Gadot: This is like a dream come true for me. This is something that's so much bigger than life that I couldn't even ever imagine it happening to me. Wonder Woman – I have the huge honor of bringing such an iconic character as Wonder Woman to the big screen. Everything is just so exciting – the training for the role and the learning of the Wonder Woman history I did. And working with the cast and the crew and everything, it's just amazing.

DRESSING THE PART

Gal Gadot on wearing the iconic Wonder Woman costume…

***Batman V Superman: Dawn of Justice Magazine*: Take us back to the first time you put on a Wonder Woman suit, what was it like?**
Gal Gadot: It was incredible. I couldn't imagine it any other way. I think it's so perfect. I love it. It serves the character, obviously. I just love it, I didn't want to take it off.

Do you feel different when you put it on? They're not the kind of clothes you walk down the street in!
Gal Gadot: Yeah, but I have to tell you that the Diana Prince clothes are not clothes that I would wear [either]. I wear very casual stuff, and Diana is very elegant and [wears] high-end clothes. But when I'm there and I'm in character, it just feels right.

Opposite page: Wonder Woman wields her legendary gauntlets!

This page: Wonder Woman ready for action.

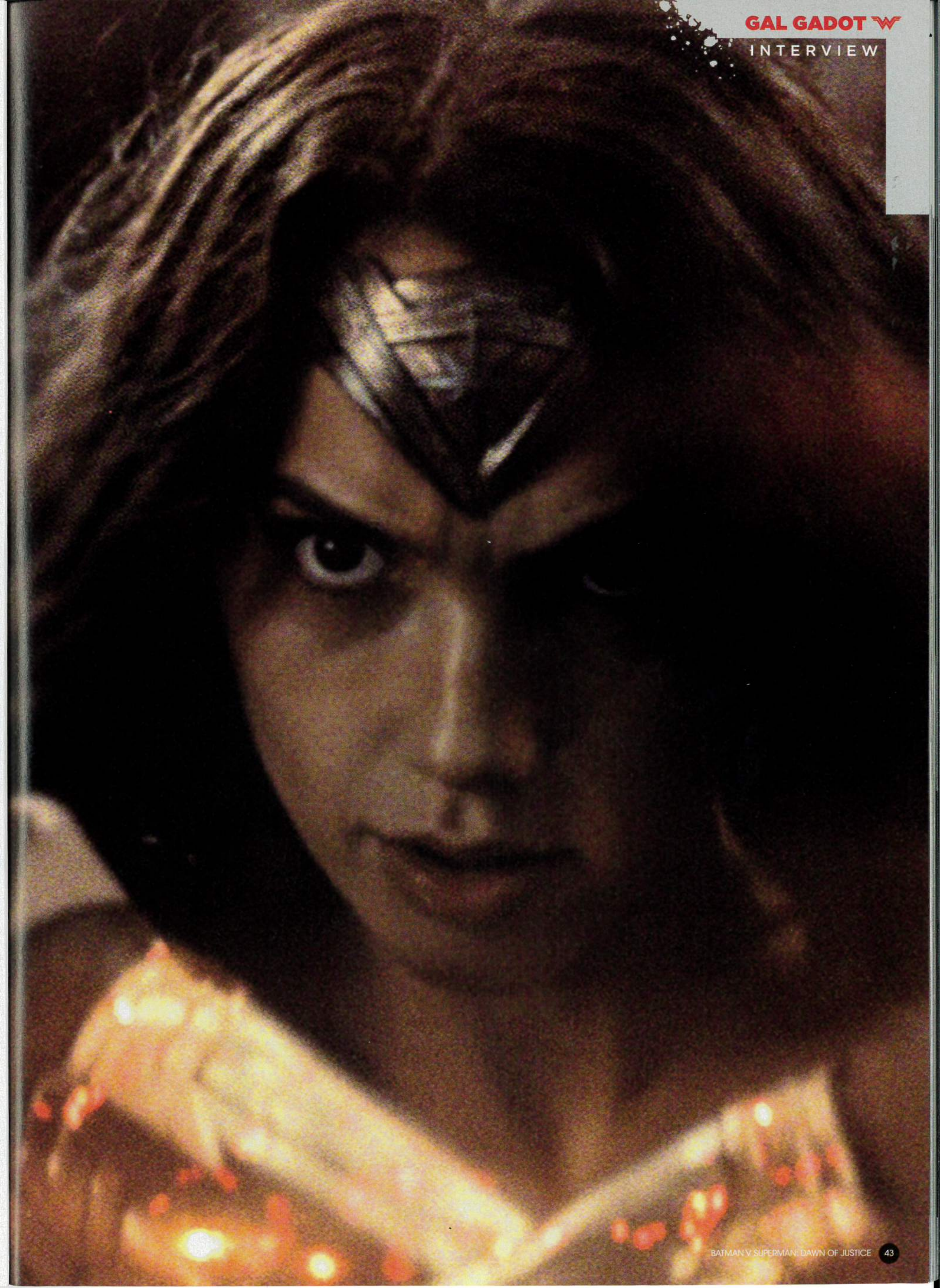
Next spread: Chic and elegant as her alter ego, Diana Prince.

Wonder Woman is inspiring to girls and boys. Is that an important part of this character, and what are you looking forward to about that aspect of the role?
Gal Gadot: I'm so happy that she's going to be introduced, finally, on the big screen. I think that it's so important that little girls and boys, and women and men, will finally get to see the most empowered woman out there. She's very independent, she's very smart, and very sophisticated. It's a huge honor for me playing her, and I'm very grateful for the opportunity.

"I HAVE THE HUGE HONOR OF BRINGING SUCH AN ICONIC CHARACTER AS WONDER WOMAN TO THE BIG SCREEN."
Gal Gadot

We hear there was a special moment that happened when you first walked in as Wonder Woman.
Gal Gadot: That was the first day I got on the set with the costume as Wonder Woman. It was actually my first day of shooting and I was nervous and excited already. And when I stepped onto the set, people just started to cry, and I was like, 'Oh, I'm so sorry, I don't want to get you crying.' But people were just saying that they have anticipated seeing Wonder Woman on the big screen for so long. And when they saw me ready with the make-up and the hair and the costume, they were very excited. So, it was very moving for me. And this special, sweet little girl came to me and she drew a beautiful picture. It was a very exciting day.

Wonder Woman is a reference point for people – a strong female character. How important is that to you?
Gal Gadot: For me, this is like a dream come true. Before I got this part, I was in Los Angeles taking general meetings and different writers and directors were asking me, what is my dream job. I always said that my dream role would be to play a very empowered woman that can inspire other women; independent and a strong, powerful woman. And then I got Wonder Woman, which is basically everything I've ever asked for. So it's like a dream come true.



How does she relate across genders?

Gal Gadot: Well, I think she's important for everyone. First of all, little girls can see and be inspired to know that they can be strong and independent and sophisticated, and just powerful women when they grow up. And for little boys, they know they can respect women. And I think that Wonder Woman brings a lot of values with her, rather than just the fact that she is very strong and she has this amazing strength, she's been around for so long, and she's very wise. She knows how to choose her battles. She can read a few steps forward. And I think this is a very important character for everyone to see.

Why do you think she's hidden herself away?

Gal Gadot: Well, it's hard to change the world. And she's been there for so long, for centuries and centuries. But I think in our current story, she has no choice but to come around and be Wonder Woman again.

Do you think she can teach something to Superman and Batman?

Gal Gadot: First of all, she's different than them. I mean, they all fight for the same things. They all want to make the world a better place, and they all fight for justice and love. But I feel like there's a lot of difference between men and women and the way that we deal with conflicts. So I think that just the fact of her being a woman makes a lot of difference between [Wonder Woman] and Batman and Superman. But when you combine all three of them together, it's epic.

> "WHEN I SAW ONE OF THE PLAYBACKS THAT WE DID ON THE FIRST DAY, THAT WE SHOT OF THE THREE OF US TOGETHER, I NEEDED TO PINCH MYSELF AND SEE IF IT WAS TRUE, BECAUSE IT'S SO STRONG."
>
> Gal Gadot

JESSE EISENBERG IS...

LEX LUTHOR

We catch up with Jesse Eisenberg on set to discuss life as Superman's nemesis, Lex Luthor, in *Batman v Superman: Dawn of Justice*...

Every legendary hero needs their iconic villains to go up against, and for Superman, the enemy he's been most linked with over the years is Lex Luthor.

First created back in 1940, many actors have portrayed Alexander "Lex" Luthor on screen since, including Gene Hackman and Kevin Spacey, but in *Batman v Superman: Dawn of Justice* we see a new Lex Luthor in the shape of Jesse Eisenberg. After his acclaimed performance as another business magnate, Facebook founder Mark Zuckerberg in *The Social Network*, Eisenberg brings us a younger, hipper take on Luthor, but one who still nurses a deep distrust and hatred for the Man of Steel...

***Batman v Superman: Dawn of Justice Magazine*: What's it like to play an iconic character like Lex Luthor, as an actor?**

Jesse Eisenberg: It's interesting because you can treat it with maybe a greater theatricality because it has this fun history. So, it's not supposed to be a direct reflection of either realism or modernity. It lives in this theatrical and timeless space a little bit in that way. It makes it like a Greek play or something.

There are a lot of things in this movie that make Lex fresh and relatable to our time. What were some of the early development ideas you, Zack Snyder and screenwriter Chris Terrio had?

Jesse Eisenberg: All three of us discussed the modern psychology behind the character. So even though it is the kind of theatrical, often times histrionic character, he's dealing with a lot of what we would consider modern psychological problems. I guess we would probably diagnose him today as some kind of narcissistic sociopath or something, where he doesn't have what we would consider as empathy. He sees people as kind of paper dolls, or pawns. So in the context of that pathology, he's funny and charming, but [only] in a way that is in accordance with these people who are horrible. As an actor it's really fun, because you end up being able to do all the things that you're not allowed to do in public without getting arrested. And you're able to charm people in a way that is kind of gross, but it's fun to act out in a safe environment.

Do you think Lex's insecurities and lack of empathies are a reflection of how he views this world?

Jesse Eisenberg: Lex has a very broad, philosophical mind. He views Superman as just existentially wrong, like, "This guy should not exist." It's not fair; it's not in accordance with nature. Lex's personality, in conjunction with this dogmatic feeling that Superman shouldn't exist, creates a very dangerous person. So yes, in that way he views himself as a great person and a humanitarian. My character is so myopic that he views his own morality as the only right belief system in this world, and anybody that opposes him is immoral and needs to ultimately be destroyed.

Do you think Lex's family history or relationship has any correlation to how he views Bruce Wayne or Superman?

Jesse Eisenberg: Oh no, I think Lex has a kind of dark self-awareness about his own relationship with his father and how that is a parallel to his relationship with Superman. Lex's father was this powerful guy, but abusive – it's implied in the movie. My character says, "If you're all powerful, then you cannot be all good," in the same way his father was very powerful, but not good. I tell Superman: "If you are all-powerful, then you're going to have to hurt somebody. At some point there's going to be somebody that's going to be less important, therefore you'll have to sacrifice that person, maybe, for the greater good." Lex thinks Superman is almost an existential paradox. He *cannot* be all good because he's so powerful, and he also *cannot* be all-powerful if he's all good.

This page: Lex makes an important discovery...

Opposite page, top and bottom: Lex's charisma masks his more psychopathtic side..

"LEX THINKS SUPERMAN IS ALMOST AN EXISTENTIAL PARADOX..."
Jesse Eisenberg

Do you think that's why Superman is so intrigued and perplexed by Lex? Because he himself is questioning his own existence?

Jesse Eisenberg: Actually, that's a good point. Superman is also a modern psychological creation in this movie, and in *Man Of Steel* as well, in that he's a person realistically dealing with this thing that's not real, which is to say he's an alien and he can fly and all this stuff. Lex, more so than anybody, is calling him out on that. My sense is that – at the risk of making it too psychologically complicated – Superman looks to Lex as a self-punishing external manifestation of his own inner... [*Pauses*] This is a pretty pretentious answer about a guy who flies! But the movie deals with themes like that. It deals with the modern psychological issues in the context of something that's obviously much more theatrical.

How does Lex view power?

Jesse Eisenberg: No one should be more powerful than anyone else. You, by virtue of your, genetic makeup, are superior and you can't exist." Of course, the flipside of this is that Lex wants to be the most powerful person, but Lex says, "Well no, it's okay if I'm powerful, because I'm a person. And I've created this thing. So, I've earned it." And in a way, Batman has earned it, too, because he is self-created as well. But Superman definitely has not earned it.

Where do you think Batman sits in respect to Lex and Superman?

Jesse Eisenberg: Batman is not all good because he's a vigilante, so there's always collateral damage and mistakes when you're a vigilante. And he's also not all-powerful because he's human. So, he represents, I think at least to Lex, a very frustrating enigma, because he seems kind of like Lex, they're built the same, let's say, as people. But he has turned himself into something else that Lex probably will never turn himself into, at least personally. And in that way, he has some overlaps with Batman – like, on the Venn diagram of alien and human, there's somewhere in the middle of the overlap in terms of their own power, and determination

and their own kind of intentions. They want to be good. Batman is an interesting middle point in this movie. And I think to Lex, he's a bit confounding, but also Lex feels like maybe they're kindred spirits in a way. Although I think Batman probably disagrees!

When you look back at the character of Lex Luthor through time, he's always had different tics and quirks, all the way through to his wardrobe. Did you take on any of those things that people wouldn't notice on first glance?

Jesse Eisenberg: All my ideas that were acknowledgements to historical incarnations of Lex Luthor are a) bad and b) impossible to do. So I thought it was funny the way Gene Hackman kept screaming for his assistant, "Mercy!" And then I found little places where I could do it, and it ruins the scene! So, although this movie comes with this wonderful mythology and historical precedents from other talented people, it felt to me like shoehorning something in for my own in-joke... it felt wrong. The successful way to handle the part is to treat it like its own thing. As an actor, I treat it like doing any other part – a play or a movie, you try to give it your all to serve that character in the context of the story. This part is unique only in that other people have played it. I've never done anything like that, it's such an odd thing to do. But it's in its totally own context.

> "LEX'S PERSONALITY, IN CONJUNCTION WITH THIS DOGMATIC FEELING THAT SUPERMAN SHOULDN'T EXIST, CREATES A VERY DANGEROUS PERSON."
>
> Jesse Eisenberg

A few of the screen Lex Luthors have been comedic – is this something you've brought to this incarnation?

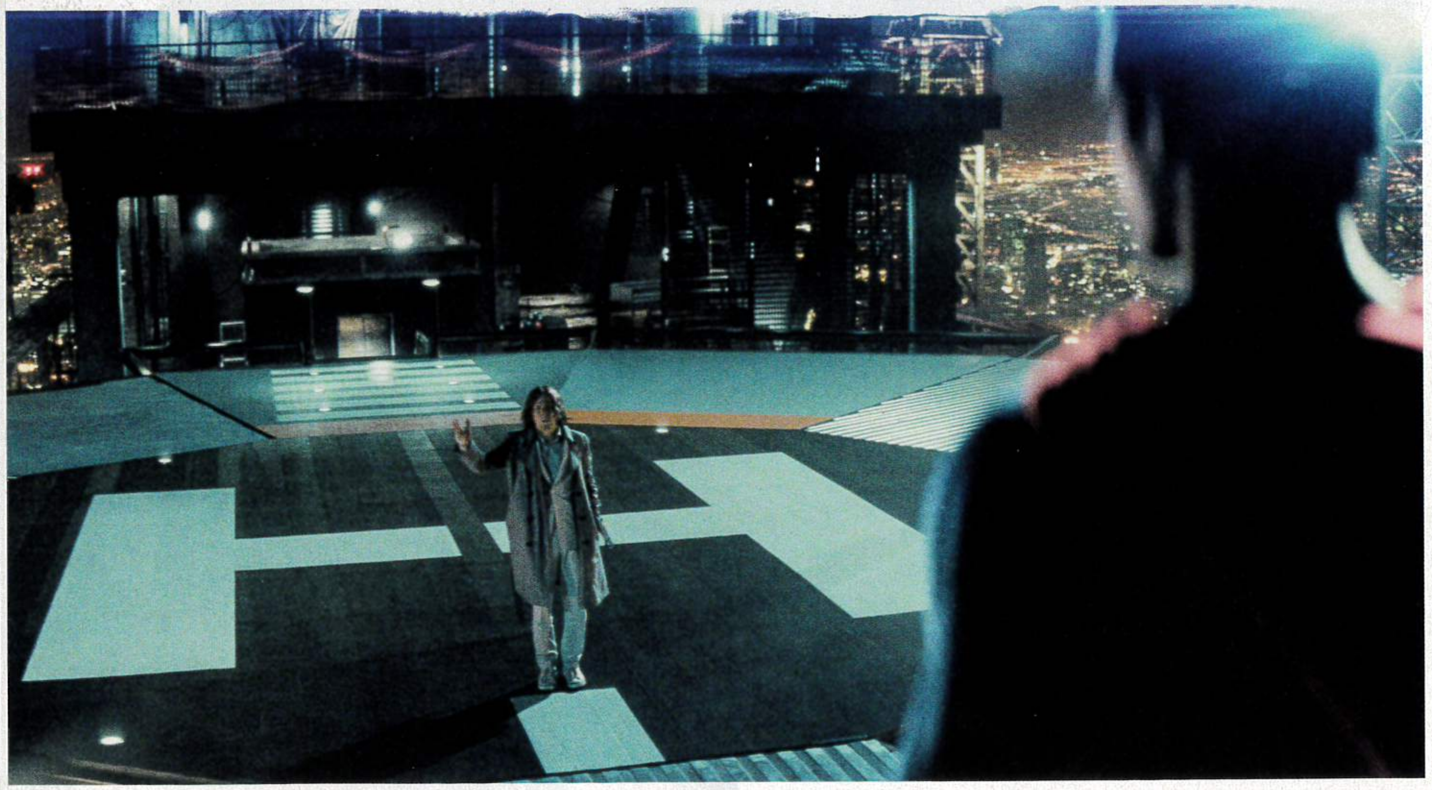
Jesse Eisenberg: I try to bring a sense of humor to scenes, but they're written to be funny, too. That was part of the movies in a way; it was less a part of the comics. The comics Lex is a pretty serious character most of the time. I find him pretty funny because he's always trying to concoct these very complicated schemes.

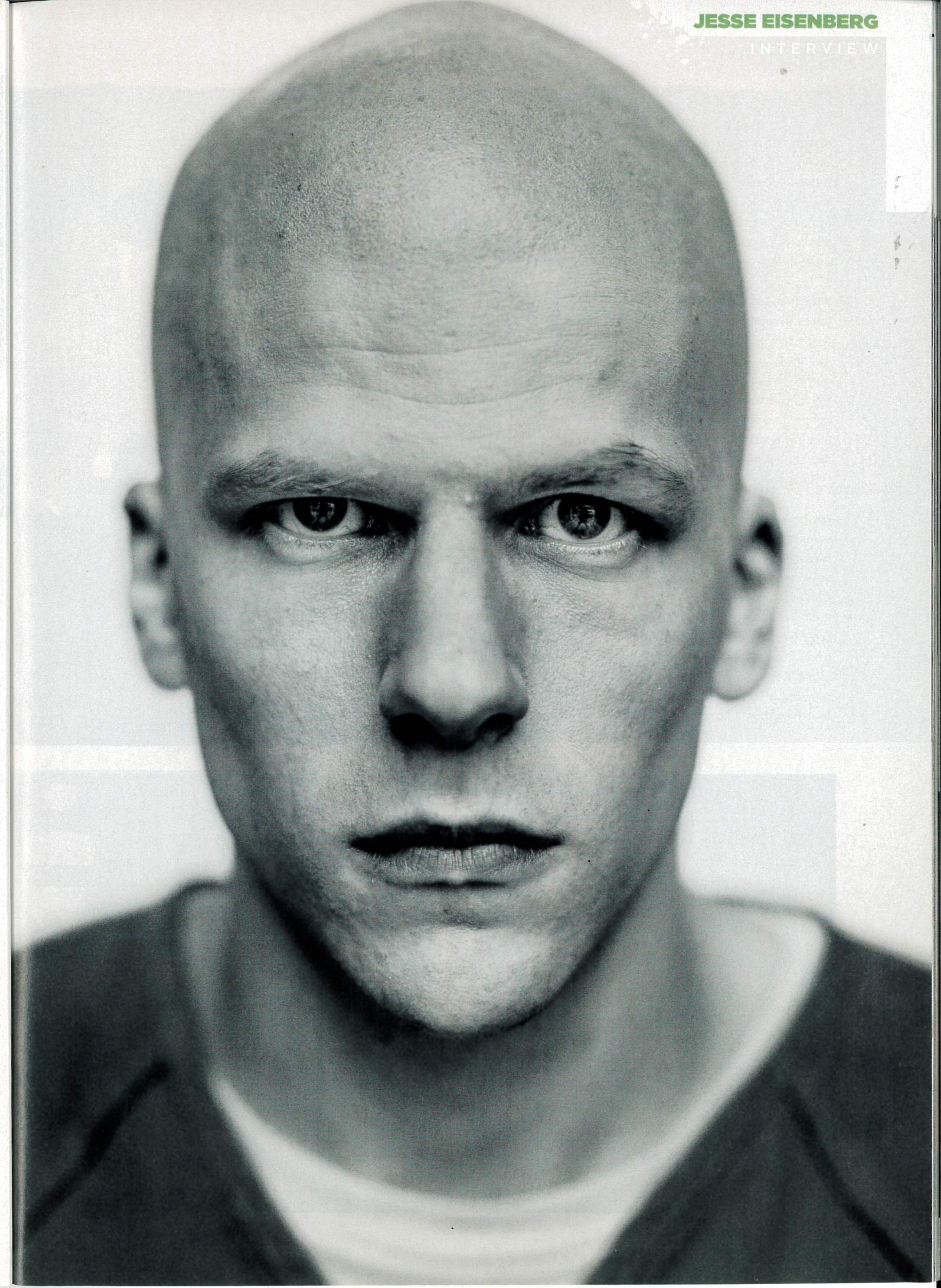
What are some of the things you're looking forward to as a fan watching the movie?

Jesse Eisenberg: It's a little strange acting in a movie like this because a lot of it is in front of green walls. Ultimately, you have no idea what [the backgrounds] look like. Zack is an artist, I mean like a fine artist, so he will show me some of his drawings, I can see what he imagines. But ultimately, the actors will be seeing the movie with the audience for the first time in a lot

Below: Lex Luthor confronts Superman (Henry Cavill)

Opposite page: Jesse Eisenberg with a more iconic Lex Luthor look





of ways. But whether you're in front of a green wall or a camera with 50 people, you end up just using your imagination. It's interesting to work on a movie of this scale, but when you're actually doing a scene, it's like any other movie.

Why does Lex know so much about Bruce Wayne?

Jesse Eisenberg: In the world of this movie, Metropolis is across the river from Gotham City. So, Lex has the biggest tower in Metropolis. He's competitive with Bruce Wayne, 'cause Bruce Wayne is the kind of across-the-river mogul. He's learned everything about him.

Lex plays basketball – was that something you were psyched about?

Jesse Eisenberg: I've played basketball since I was very young. It's the only consistently athletic thing I've ever done. When I read the script, and I saw that Lex played basketball, I said, "I don't need a stunt double, or any kind of computer effect, this is the one thing that I can do perfectly!" You get to the shot where he has to make a three-pointer, turn around and say the first line – that's his introduction – so it would already be kind of a nerve-wracking shot. And then the ball *would not* go in the basket. That's what happened. I hope this doesn't wind up on the DVD!

> "I THINK LEX HAS A KIND OF DARK SELF-AWARENESS ABOUT HIS OWN RELATIONSHIP WITH HIS FATHER AND HOW THAT IS A PARALLEL TO HIS RELATIONSHIP WITH SUPERMAN."
>
> Jesse Eisenberg

Above: Lex presides over the first meeting between Clark Kent (Henry Cavill) and Bruce Wayne (Ben Affleck) in *Batman v Superman: Dawn of Justice*.

Left: Lex Luthor with his intimidating assistant, Mercy Graves (Tao Okamoto).

Do you think we need Super Heroes?

Jesse Eisenberg: Yeah, I think a movie like this is wonderful, where you present these characters that are larger than life, and always really good and really, in my case, really evil! I think it's probably a mistake to think that there are actual people in the world who are like this, because there is no one like Superman in the world, just by virtue of him not being a person. Unfortunately, there probably are people like Lex in the world because he *is* a person. I think in a general way, entertainment is very valuable. I've devoted my life to it in many different capacities. So I obviously think there's a great value to it. In terms of Super Heroes, I think it's like a very specific kind of escapism, because on the one hand it's pure fantasy, and on the other hand you're kind of hoping it exists in a kind of almost leap-of-faith way. The faith connection is really nice, in the same way religion is so important to people and can be really comforting. These kinds of stories are similar, which I guess is why there's a mythology around Superman, which is why there are all these religious aspects to Superman. Superman is called Kal-El. There are all these frankly god-like parallels. So, it's important to people in that same way.

HOLLY HUNTER IS...

SENATOR FINCH

Combining reason with strength and emotion, Holly Hunter's Senator Finch is a politician who questions Superman's actions...

The revelation of someone with the powers of Superman on Earth has perhaps understandably caused concern among the leaders of America and the world as a whole. Academy Award-winning actress Holly Hunter (*Broadcast News, The Piano, The Incredibles*) plays one of those policitians, Senator Finch, who leads the way in questioning Superman's past actions and whether he is a danger to the world. But other forces at work may put the senator in danger herself...

***Batman v Superman: Dawn of Justice Magazine*: Your character resonates so much with what's going on in our world.**

What drew you to Senator Finch?

Holly Hunter: I think the thing that attracted me to the character more than anything is the fact that she leads, not by emotion, but by reason. Often in the political world, and in the world of the 24-hour news cycle, emotionality can kind of take center stage with politics because it tends to grab attention. I think that's not her motive in any way. I think she considers, for as long as it takes, until she organically arrives at a decision that is based on thought, and on the future, rather than any other component.

Is the question of "what is justice?" at the core of this movie, at least for the heroes and the villains?

Holly Hunter: Oh, I think for both. I think everybody in this story has a sense of justice, whether it's personal or philanthropic, or communal. But, definitely, that is a crucible for every character.

How do you see the dynamic between what your character represents, government, and what Jesse and Bruce's characters represent, which is the corporation as a person? Are those corporate entities reflective of what's going on in our world today?

Holly Hunter: As I explore the character and their relationship with the other characters, I tend not to think of them as representative, or of myself as representative. For me, Lex is not a corporation. He is a very singular man. Nor do I ever assume the mantle of government, because I can't relate in that way. I wouldn't know how to act that. So, I really do take it down to much more of a personal kind of mechanism for myself.

Does Senator Finch view Batman as a vigilante? Or does that word have different meaning in context with this?

Holly Hunter: Well, I don't have any dealings with Batman [as Senator Finch]. I find him a very fascinating creature because he's kind of a god-like mythological character who inhabits complexity, as does Superman. But I think Superman falls much more on the side of the light. It seems that Superman must often act without thought – he must act on instinct alone, and his instinct is for salvation. That seems to absolutely be in play, otherwise he couldn't be Superman – he has to act on his actual feet. I think that people can possibly relate to Batman on a more human level just because of the torment that can go on there.

Do you feel that Senator Finch is heroic?

Holly Hunter: I tend to refrain from thinking of somebody that I'm playing as being a hero. But I think that there is a strength that is possibly reserved, just coming from [being] a woman. Women know things that men don't. I think that there is a strength manifested from that.

"I THINK EVERYBODY IN THIS STORY HAS A SENSE OF JUSTICE... THAT IS A CRUCIBLE FOR EVERY CHARACTER."

Holly Hunter

POLITICAL POWER

***Batman v Superman: Dawn of Justice Magazine*: Holly Hunter as the senator. How is the character important to the story, and what has Holly brought to that role?**

Producer Deborah Snyder: Zack and I have always been tremendous fans of Holly Hunter. A few years ago, Zack had a chance to sit down with her, and he said to me, "I gotta find something for Holly, because I just am dying to work with her." So when the role of this really tough, southern Senator came up, Zack was like, "This is perfect for Holly." And once we knew we had Holly, I think the role expanded because we just wanted to have her in the movie as much as we can. She plays Senator Finch, and she is southern, she's tough as nails, and she's leading this investigation into Superman and his actions, because she feels like he should be accountable for them. But she also feels that he should be judged fairly, so she's trying to get to the bottom of it all.

LEXCORP
RADIATION
CAUTION

What struck you about working with Henry Cavill?

Holly Hunter: He has a tremendous amount of humility that just comes from him. I love that about him, even though I don't know him very well, and I really love that I feel that his Superman also has that, because he does. Every character that every actor plays is made up only of him or herself. And I think that's a quality of great beauty that he brings effortlessly to the part, because I think he has it.

How about Jesse as Lex?

Holly Hunter: Well I think Jesse brings a lightning-quick, quicksilver, very verbose intellect that's exciting. The speed with which he makes transitions is fascinating, and he's light on his feet and nimble. I think that that makes Lex exciting.

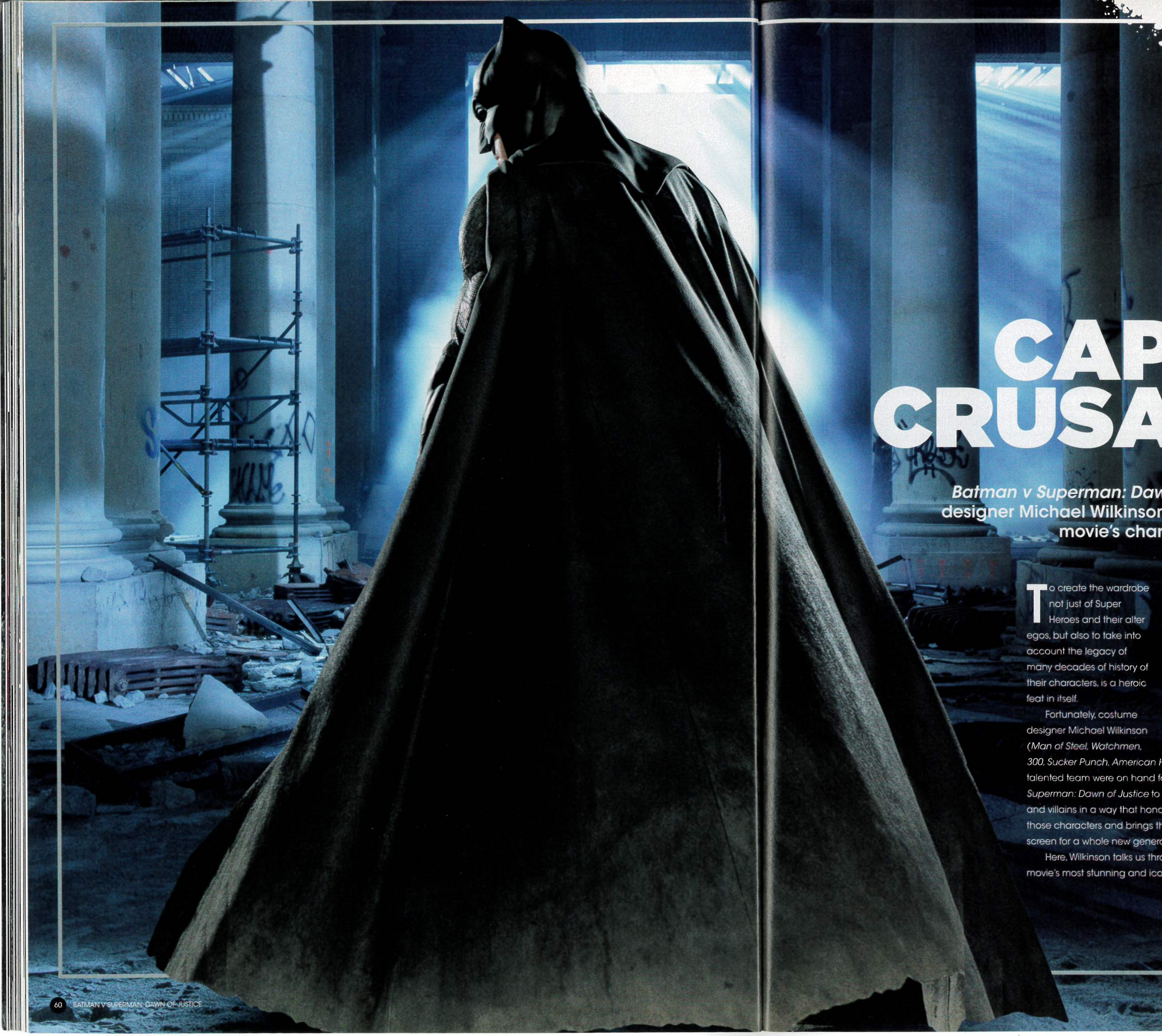
What do you think makes this story or these characters – all of which have been around for 75 years – timeless or legendary?

Holly Hunter: There truly is something with Superman – there's something powerful about the logo. There's something primal and simple and so direct about that 'S.' I love that it's never changed. There's something about that, the permanence of that and the colors of it that kind of have almost seeped into our psyches as Americans. I mean, that's something that I know about, even though I've never been a giant fan of comics.

But for me, that has penetrated my growing up. Of course, there's the clarity with which morality is dealt with. People want to be shown what's right and wrong. Children want boundaries, they want to know what's good and bad. And, of course, they look to their parents for those answers. But in addition to that, they want other stimulus to tell them what they can and cannot do. And you can go to the comic strips, you can go to Superman and you can go to Grimm's fairy tales. There are places where you can hear it and see it and feel it – it makes it visceral. I think that the mythology that the comic strips embody does become visceral – like I was telling you about how that logo has kind of come into me my whole life. I think it's something that goes through you.

"I THINK JESSE EISENBERG BRINGS A LIGHTNING-QUICK, QUICKSILVER, VERY VERBOSE INTELLECT THAT'S EXCITING."

Holly Hunter



CAPED CRUSADERS

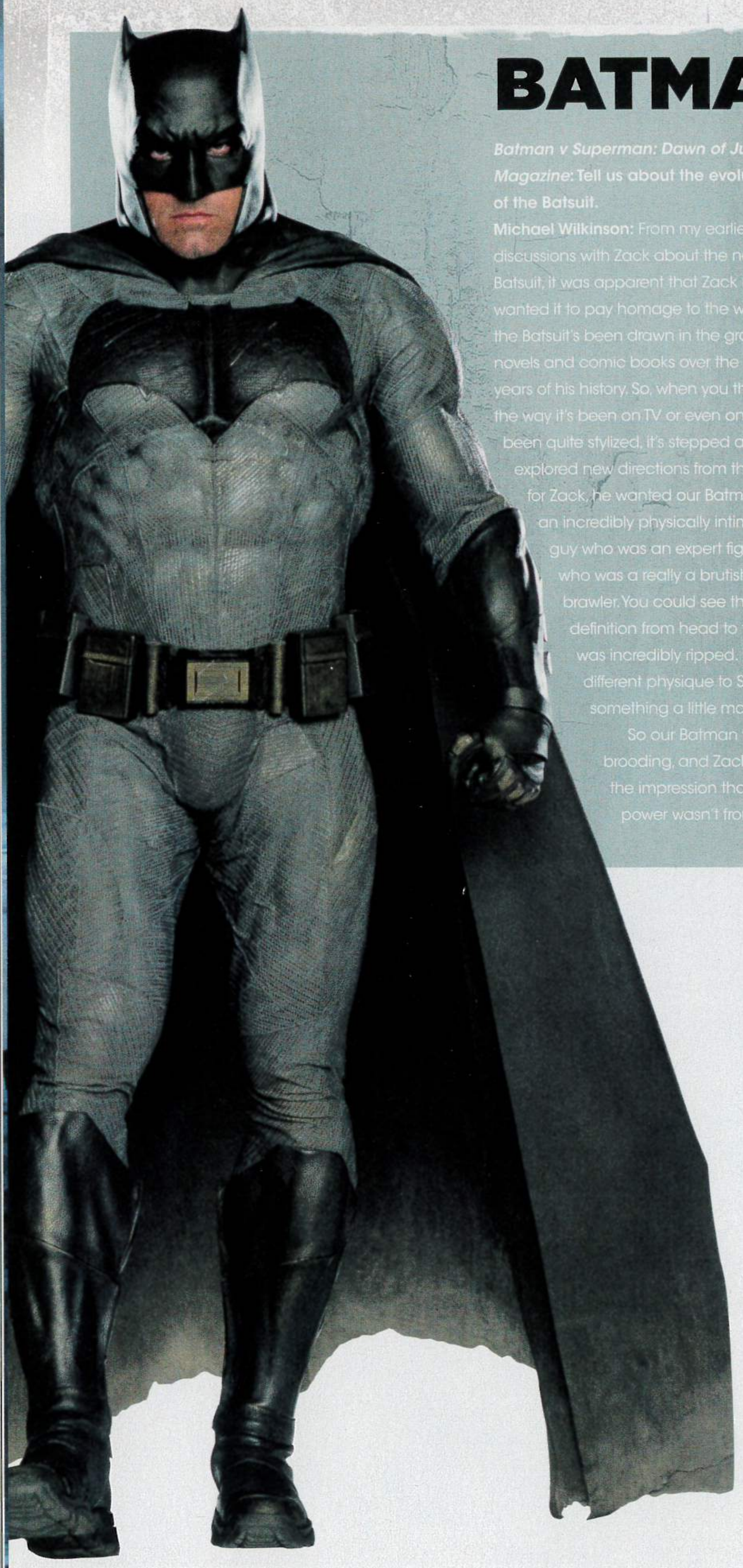
Batman v Superman: Dawn of Justice **costume designer Michael Wilkinson on clothing the event movie's characters...**

To create the wardrobe not just of Super Heroes and their alter egos, but also to take into account the legacy of many decades of history of their characters, is a heroic feat in itself.

Fortunately, costume designer Michael Wilkinson (*Man of Steel, Watchmen, 300, Sucker Punch, American Hustle*) and his talented team were on hand for *Batman v Superman: Dawn of Justice* to clothe its heroes and villains in a way that honors the history of those characters and brings them to the big screen for a whole new generation.

Here, Wilkinson talks us through some of the movie's most stunning and iconic costumes...

BATMAN



***Batman v Superman: Dawn of Justice Magazine*: Tell us about the evolution of the Batsuit.**

Michael Wilkinson: From my earliest discussions with Zack about the new Batsuit, it was apparent that Zack really wanted it to pay homage to the way that the Batsuit's been drawn in the graphic novels and comic books over the last 75 years of his history. So, when you think about the way it's been on TV or even on film, it's been quite stylized, it's stepped away and explored new directions from that. But for Zack, he wanted our Batman to be an incredibly physically intimidating guy who was an expert fighter, who was a really a brutish kind of brawler. You could see the muscle definition from head to toe. He was incredibly ripped. [He has] a different physique to Superman, something a little more burly.

So our Batman was brooding, and Zack wanted the impression that his power wasn't from the armor and the technical details of the suit, but just the brute strength of the man inside the suit.

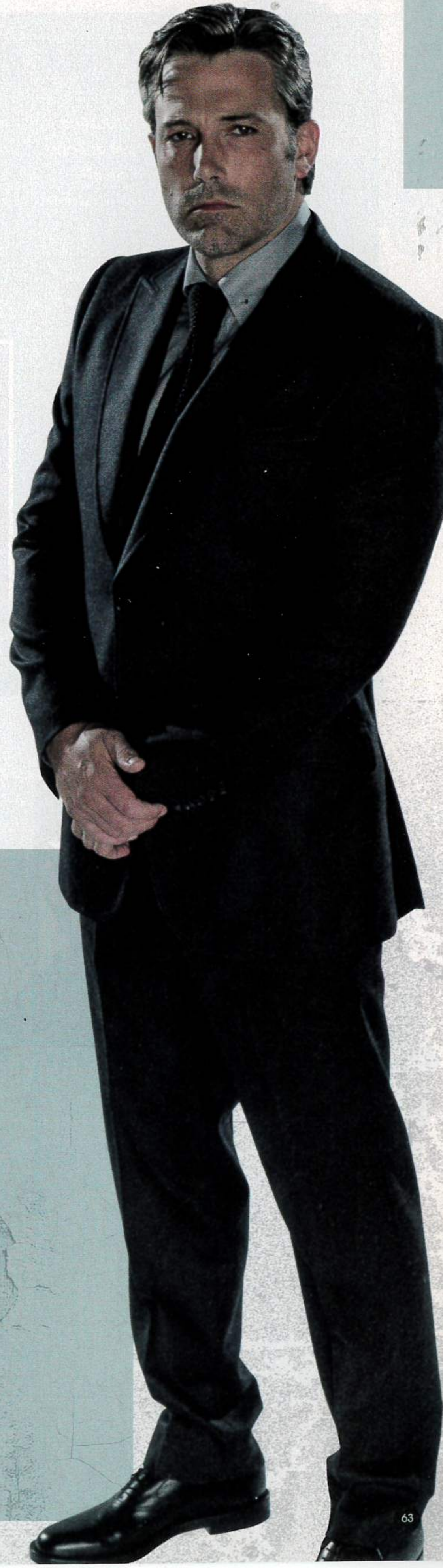
So the suit, in fact, is really quite simple. It's a thin layer of fabric that looks like a technical carbon fiber tri-weave or something like that. But it skims the body – you can see every muscle on Batman. So it's this incredibly intimidating figure that looks a lot like the way he's drawn in the graphic novel. Even through the boots and the gloves, the muscle definition continues. So you get this impression of a tower of strength.

Zack really wanted the costume to look like it had been around for a long time, that he'd fought in this costume over the decades. Our Bruce Wayne is in his 40s, he's a little world-weary, he's questioning the morality of what he's doing and being a vigilante. Zack wanted the sense that there's a battle-worn quality to the costume. So, from head to toe, there's texture everywhere, wear and tear, scratches, bulletholes – there's all sorts of signs that he's been out there on the streets for a long time now.

BRUCE WAYNE

***Batman v Superman: Dawn of Justice Magazine*: Bruce Wayne's persona, part of his disguise, is to be this impeccably dressed public figure. Tell us about his wardrobe.**

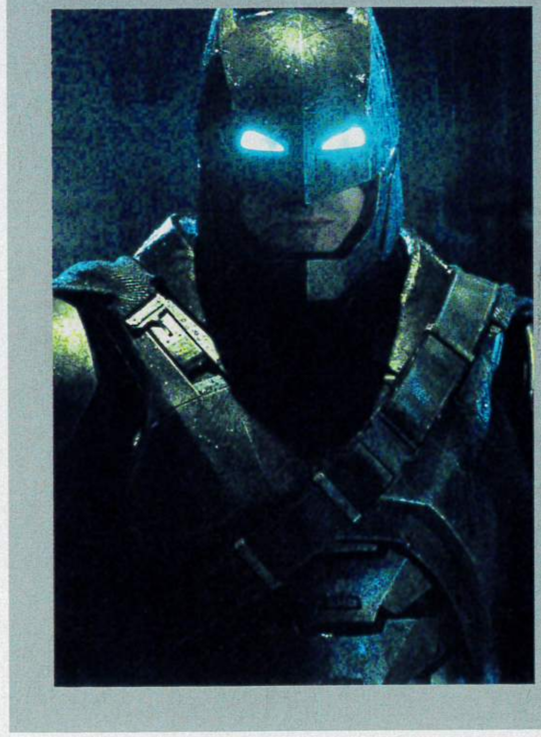
Michael Wilkinson: The thing that really helped me find out who Bruce Wayne was and how he should dress was a conversation I had early on with Ben [Affleck]. He said to me, "Maybe we just need to be very austere about it and to think that he's this sort of guy that you walk into his closet and there's eight beautifully pressed white shirts, 12 incredible navy and black suits, and there's this kind of incredible austerity to his look." And in fact, maybe to Bruce Wayne, that was the uniform, that was the alter ego – having to wear the suits and to pretend to be this playboy millionaire that was dating supermodels and driving flashy cars. When he had, in fact, much more affinity with the character of Batman, who was someone who really didn't deal on this superficial level, but was an incredibly deep thinker and someone who cared about morality and justice and all those big things. So that really helped me find a look for him, and to avoid the temptation of the usual playboy millionaire clothes, but to find an elegance and a refinement to his look. So, I designed all of his clothes and made sure it was all beautiful fabrics. I worked with great illustrators to get his look going. Then we collaborated with Gucci, and all of his clothes that I designed were actually made by the amazing tailors in Milan at the Gucci *atelier*, and they fit him like a glove. There's an amazing elegance and minimalism to how he looks.

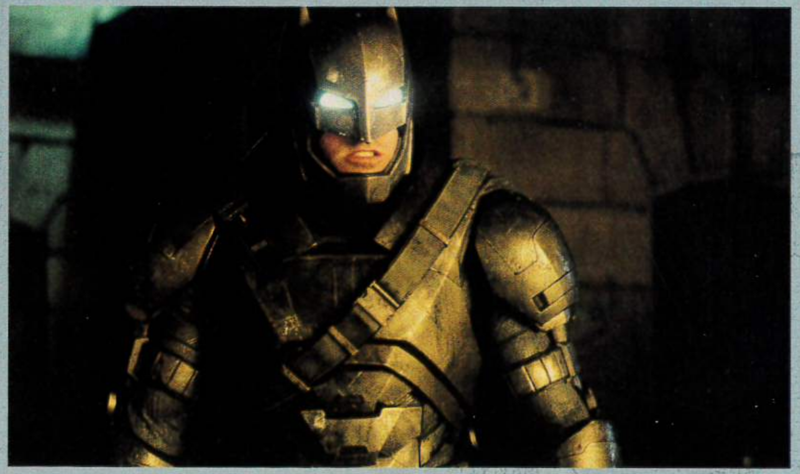


BATMAN'S MECH SUIT

***Batman v Superman: Dawn of Justice Magazine*: Tell us about Batman's mech suit.**

Michael Wilkinson: You get the sense that it's something that a guy has put together, welded and prototyped in his workroom. It's kind of unfinished and raw and oversized and a little brutish. That worked for our idea of him having to really put everything into this suit in order to prepare to face Superman, and feel like he had some chance against this incredible Super Hero.

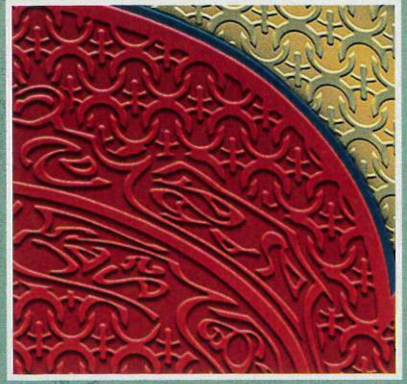




SUPERMAN

***Batman v Superman: Dawn of Justice Magazine*: Has Superman's suit or cape changed at all since *Man of Steel*?**

Michael Wilkinson: For this film, we wanted to keep developing the Superman suit, and so Zack liked the idea that the suit became even more streamlined. So we tried some new costume technologies and changed the detail a little bit on the side of his costume. We also found a great new fabric for the cape, which has a beautiful, unearthly, metallic sheen and blends beautifully with the blue of his suit. So we changed that. Zack also had this great idea of incorporating some Kryptonian script into the Superman suit this time. So, you'll notice that through the bicep, through the 'S' glyph on his chest, through the belt on the wrist, there's some very delicate Kryptonian script that is incorporated into the chainmail pattern. It's a Joseph Campbell quote that Zack really liked in relation to Superman's character. It's a beautiful quote that ends with "where we had thought to be alone, we will be with all the world." He thought it had great significance for Superman's character. And if you look very closely, you can see this beautiful Kryptonian script within the suit.



CLARK KENT

***Batman v Superman: Dawn of Justice Magazine*: How has Clark's wardrobe been taken into consideration in his civilian look?**

Michael Wilkinson: It's been really enjoyable for Henry [Cavill] and I to think about Clark Kent's wardrobe in this film and to think about the developments in his life. He's moved to the city, he's living with Lois, he's become more urban. But we still think there's a little bit of the Midwesterner in him. His look is not ultra sophisticated, it's just like a guy that's moved to the city, works in an office and is beginning to work out who he is. So he has some nice, soft, warm textures, some lovely brown wools, corduroys, some of his shirts have some of the plaid in them, so there's a little reminder of the Midwestern boy from Kansas there. We really enjoyed getting the balance right for this new look for him.

For all of his civilian clothes, we had to make the clothes from scratch because Henry is such an extraordinary shape – you can't just buy things off the rack and they fit him perfectly. But we were very conscious of using fabrics and finding ways of making the clothes that really de-emphasized his amazing physique and sort of helped him hide in his clothes, and they weren't super square and defined and stiff, but they had this soft, natural feel that goes with his Clark Kent persona.

WONDER WOMAN

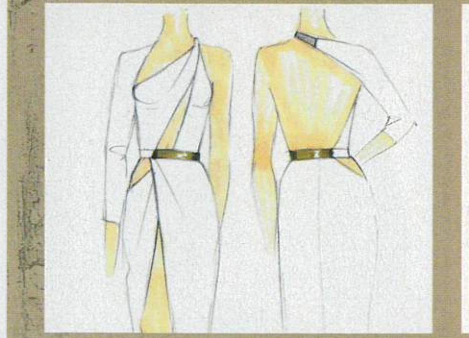
***Batman v Superman: Dawn of Justice Magazine*: You're bringing Wonder Woman to the big screen for the first time, which is quite exciting.**

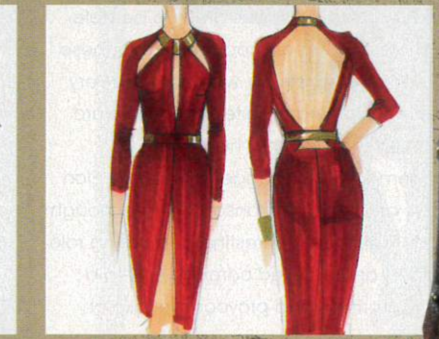
Michael Wilkinson: It was such a thrill and an honor to be able to contribute to the way that Wonder Woman is seen on the big screen. It's a character I've been fascinated by for so long. Working with Gal has been such an amazing pleasure – she's full of such fantastic ideas, and brings such a gravity and a grace to the role. One of the first things that Zack and I talked about when we talked about the character is really wanting to feel that she's been wearing this costume for her entire history, which is 3,000 years. It's never changed. So you can see the history of the character within the costume itself. It was something that's developed in ancient Greek times, so you can see the influence of Greek culture and the gladiator-style metal armor that she wears – the split skirt, the leg armor, all hark back to Greek warriors. But you can also see the centuries of wear from battle, from strikes from swords, and bulletholes. The leather is cracked and ancient-looking. All of her weapons are distressed and they have a fantastic sense of age. We really wanted the character to have a perfect balance between power and a sense of intimidation, but also balance that with a grace and a majesty that I think Gal encapsulates, that fantastic combination of power and grace.

DIANA PRINCE

***Batman v Superman: Dawn of Justice Magazine*: How do you incorporate Wonder Woman's essence into Diana Prince's wardrobe?**

Michael Wilkinson: I think at all times when we're thinking about Wonder Woman's wardrobe, whether it was her Super Hero clothes or her civilian clothes, we really wanted her to be a character that was taken seriously and had a legitimacy and authenticity to her. The temptation with dealing with such an amazing person is to go the high fashion or over the top [route]. But we really wanted to create clothes that were very striking, unique and individual-looking, but also were grounded in the reality of the film and not too over the top. So what we strove for was a European elegance and sophistication. She's a woman that lives in Europe and with that culture. She's obviously been around for centuries, so she knows how to dress. We really wanted to be restrained and minimal with her colors. She wears lots of solid colors, and very strong statement jewelry – interesting, confident silhouettes. We wanted to make her believable. She's a businesswoman, she's intelligent, she's someone you don't want to mess with. So, that was important for the clothes – to have that sense of strength rather than something that was just pretty or ornamental. All of Gal's civilian changes I designed myself. I drew them up and we had them made up by amazing seamstresses and costume makers in Los Angeles.

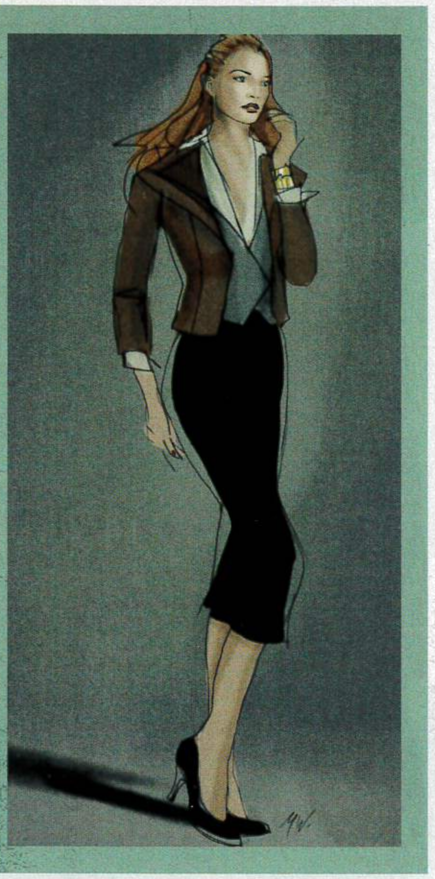




LOIS LANE

***Batman v Superman: Dawn of Justice Magazine*: Another character who needs to continue a look that you established in the first film is Lois. How have you worked with Amy to continue that character through the wardrobe?**

Michael Wilkinson: It was such a treat to work with Amy again. We had so much fun establishing the look of Lois Lane in the first film. And it was great to get the opportunity to kind of push that look forward a little bit, as our film takes place two years later. Here's a woman that has fallen in love, and Clark has moved in with her. We see her much more in her hometown of Metropolis now. And so we were able to really explore this look of an urban professional, giving her a little bit of an edge, showing her personality through her clothes. We had fun exploring the line between something that has a fantastic, fashion-forward feeling, that seems as eye-catching on the big screen, and would look great on an eight-story-high poster on Sunset Boulevard, but also something that's very believable and authentic. So we looked at what amazing journalists are wearing at the moment. Real-life journalists around the world. We were inspired by a color pallet that we really liked, and that went with Amy's amazing coloring. So we had fun really putting lots of thought into her different outfits and making them sort of memorable, and yet believable.

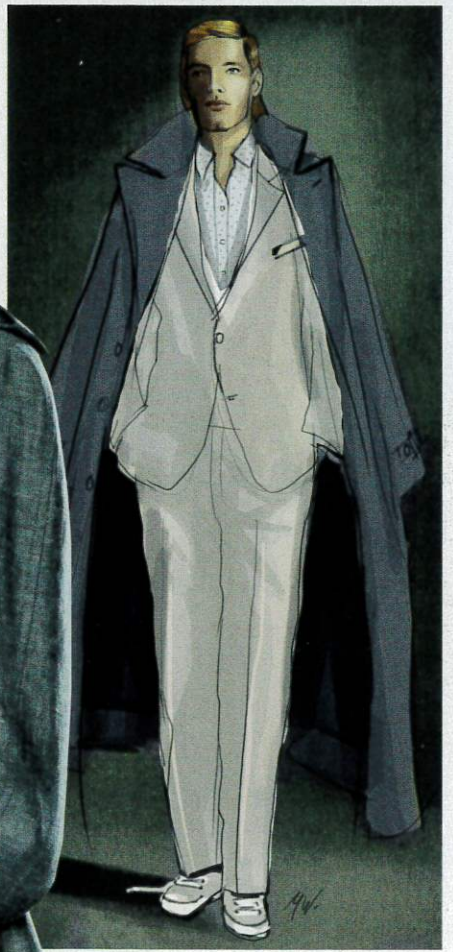


LEX LUTHOR

***Batman v Superman: Dawn of Justice Magazine*: Tell us about bringing Jesse Eisenberg's character to life, creating a wardrobe that fit the modernization of that character.**

Michael Wilkinson: I think as soon as Jesse was cast as Lex, I knew exactly where I wanted to go with that character. There was this great sense of freedom in the casting, because it was so against type of the Wall Street businessman who wears the three-piece suits and the power ties. Here's a young guy, and he has a totally different physicality to the Super Heroes. It was a chance to really show contrast and that he was more of a 21st Century young dotcom billionaire businessman, as opposed to anything from Wall Street. So, I liked the idea that there was a sense with his clothes of, even though there's a nervousness and an antisocial quality to the character, there's something a little flashy about his clothes that he wasn't afraid of drawing attention to himself. He has a rather strong choice of colors, and combines things in a sort of provocative way. He has screen-printed T-shirts and bright colored suiting. We like this sense that he's a bit of a conundrum – you're not really quite sure whether he's outgoing or introverted, whether he's confident or withdrawn. Every time you see him, he's just a bit of a question mark, which I think is always interesting with a villain.

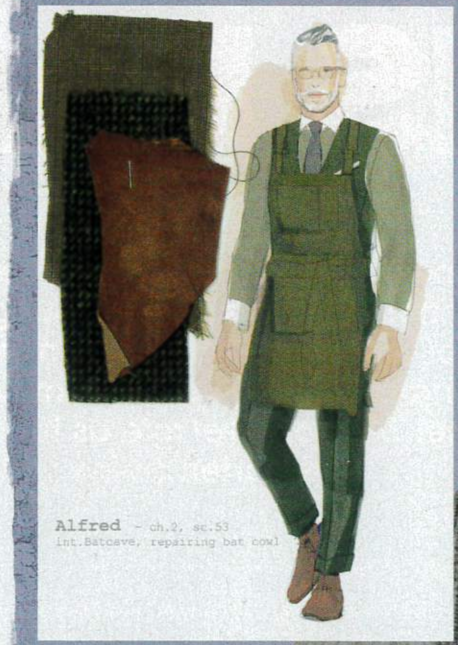
Lex has a whole lot of money, so he obviously has access to the most beautiful clothes in the world. As does a character like Bruce Wayne. It was great to be able to show different approaches within these two price brackets. So, we went for a very youthful look that's quite fashion forward. We liked the idea that he was like a modern day Mick Jagger mixed with Elon Musk and Richard Branson. So, [we thought about] all these interesting competing role models and enjoyed coming up with a very surprising and provocative take on Lex Luthor.

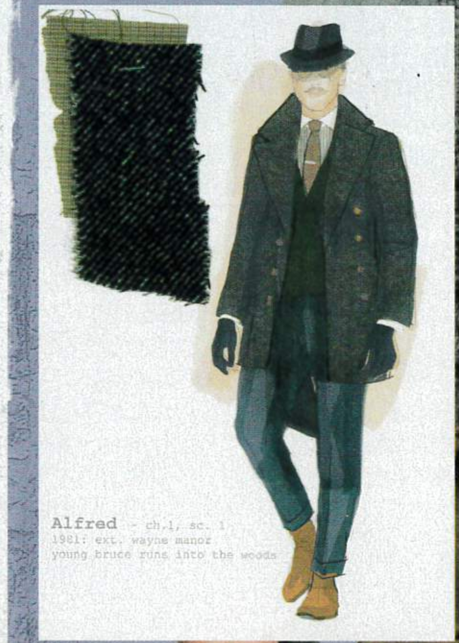


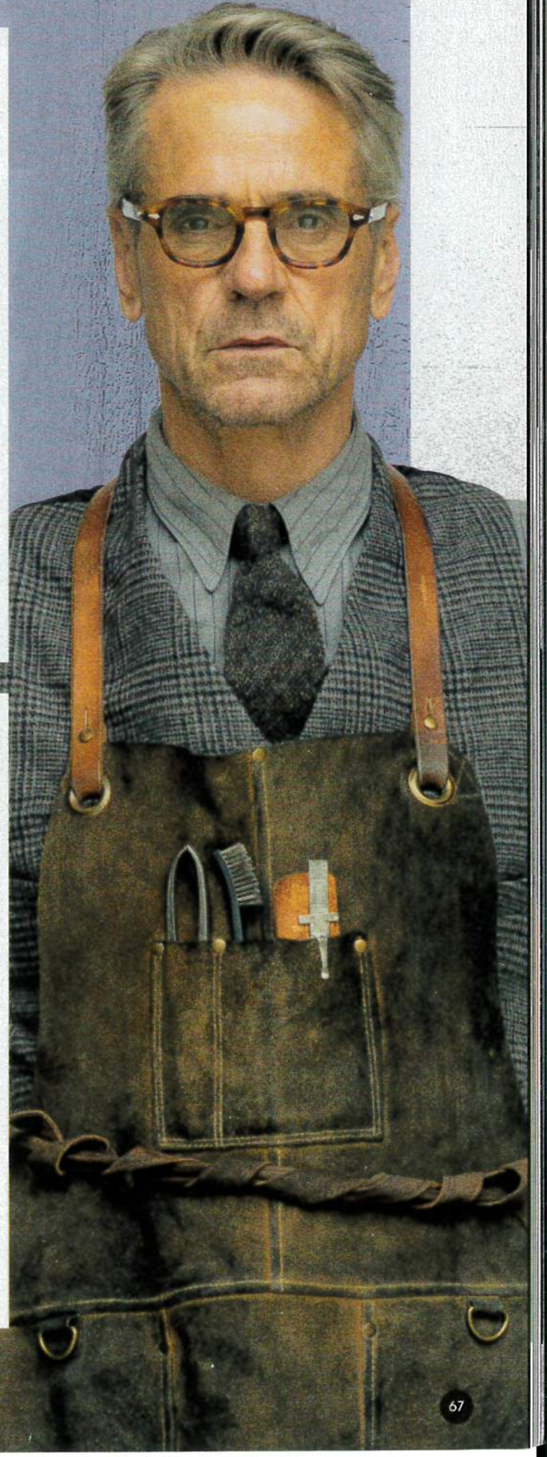
ALFRED

***Batman v Superman: Dawn of Justice Magazine*: Alfred has always been more formal. He has a militaristic background. Were there things in that realm that were considerations when outfitting him?**

Michael Wilkinson: I think when Jeremy [Irons] and I were talking about the character, we were really looking forward to the opportunity to show a different type of Alfred than has been seen before. We enjoyed thinking about his possible back-story in the Secret Services – he was obviously an incredibly capable man, someone who had this fantastic sense of utility with his clothes, combined with a wonderful kind of English tailoring. We liked the juxtaposition of those two worlds of ex-military utility as well as beautiful English fabrics and tailoring. So when those worlds collide, we've combined it in an interesting way. We gave Alfred his own style.







AMY ADAMS IS...

LOIS LANE

An acclaimed journalist known for her fearless pursuit of the truth, Lois Lane is plunged into the heart of the action once again in *Batman v Superman: Dawn of Justice*. Amy Adams reprises her *Man of Steel* role as the intrepid reporter...

Originally created nearly 80 years ago, the character of Lois Lane has become world famous. The latest actress to embody the iconic role on screen is, of course, the multiple Oscar®-nominated Amy Adams, who follows up her debut as Lois in *Man of Steel* with her return in *Batman v Superman: Dawn of Justice*.

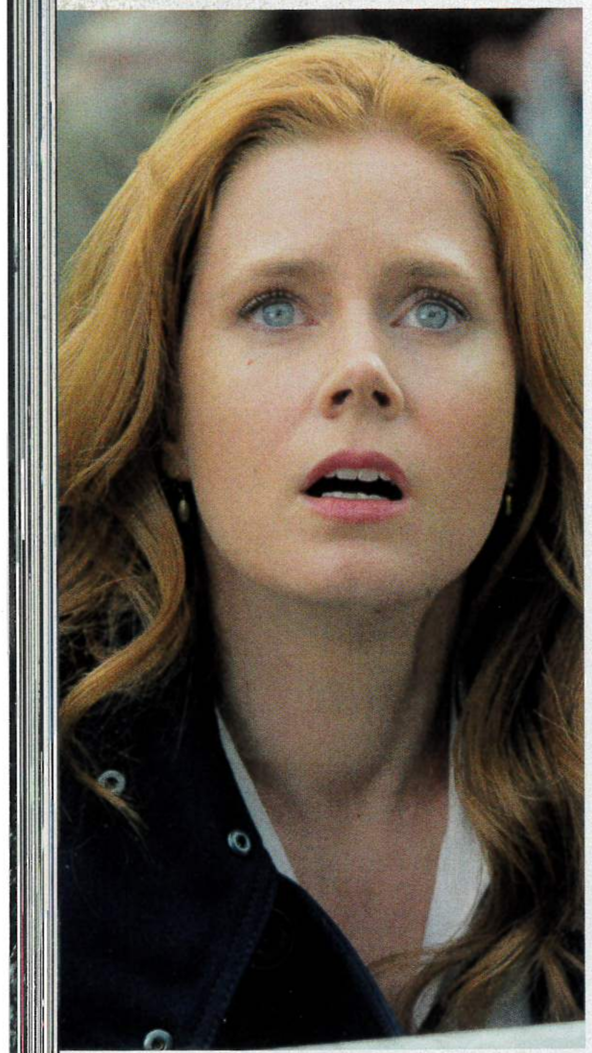
Here, Adams talks to *Batman v Superman: Dawn of Justice Magazine* about Lois' vocation in life, her pursuit of truth, her views of Batman and Lex Luthor, and how far she'll go to protect Clark – and by extension, Superman...

***Batman v Superman: Dawn of Justice Magazine*: Coming back to the role of Lois Lane after *Man of Steel*, were there things about the character that you were looking forward to expanding on?**

Amy Adams: I feel like I've changed a lot, and coming back to Lois, I was looking forward to bringing this feeling that I had developed inside myself to her and expanding on a lot of what are her natural qualities anyway. Qualities that I felt like I relate to a lot more now in my life than I maybe did on the first film. Definitely tenacity – that unstoppable spirit kind of thing.

How does Lois' dogged determination to speak the truth about power drive the plot of this film?

Amy Adams: What I like about Lois' path on this film is she's always in pursuit of truth, and she needs to find truth in order to have a sense of self. If she's not in pursuit of truth, I think she feels lost. That's always a part of who she is, but in this movie I feel like the



truth is something that she's pursuing in order to help her man clear his name. So, I like that in this movie she's coming at it from, not only [being] a journalist, but from being a woman. And really feeling powerless about what's going on with Clark, and wanting to help him in the only way she knows how.

How has Lois adapted to being in a relationship with a Super Hero?
Amy Adams: I don't think she sees Superman like that – I think that's why the relationship works. I think she sees him as being very human. And it's that part of him that she connects with. And the part of Clark that Lois finds super-human is his soul, not his strength.

> "I THINK WHAT I LIKE ABOUT WHAT LOIS' PATH ON THIS FILM, IS SHE'S ALWAYS IN PURSUIT OF TRUTH, AND SHE NEEDS TO FIND TRUTH IN ORDER TO HAVE A SENSE OF SELF."
>
> **Amy Adams**

Being in a relationship that is so committed can give people strength in other things that they do. Does this give Lois some additional strength?
Amy Adams: Well, I think she knows that if she gets in trouble, she's most likely going to get saved, so she probably puts herself in some riskier situations. But she always put herself in risky situations.

In the early comic books, Lois would sometimes come across as doing it in a careless way.
Amy Adams: I think she can be. It's not a matter of being careless – she's focused, she has tunnel vision, she's after the story, she's after the truth, and sometimes she's not looking at what's around her. I think that's very true, and I think you have to be aware of the dangers. But you have to work through it to get to the story. We see it every day with these amazing reporters and photographers. There's a lot of people taking extreme risks, and it's not that they're careless, it's that they feel compelled – they feel that's their calling.

The idea of Lois being in on Clark's secret has been explored. For you and Henry Cavill, has that been a fun thing to play with within the roles? It's more challenging now that we live in a world where everyone has a camera...

Left: Even experienced reporter Lois is shocked by the events she witnesses at times.

Above: Lois' fearless pursuit of truth means she uncovers some dark motivations.

Below: Lois Lane is ready for action on assignment in Africa.

LOIS' LOOK

***Batman v Superman: Dawn of Justice Magazine*: Let's talk about working with costume designer Michael Wilkinson and how wardrobe informs and relates to character. Do you pay attention to that?**

Amy Adams: Absolutely. Michael does more fittings than any human being. Like I've never tried on more clothes than with Michael Wilkinson, in my entire life. That's with all of my trips to the dressing room for personal clothing too. He's amazing, he really waits until he feels it, he sees it, and it's just the right thing. I think that's why he's able to achieve these organic-feeling characters – he just keeps pushing it until everything feels like the right texture. And he's meticulous. But he's also really fun to work with, and he's open to collaboration and to working with your strengths. He definitely dresses me better than I dress myself, I can say, and he pushes me outside my comfort zone. He's very fun to work with.

Opposite page: A tender moment between Lois and Superman (Henry Cavill).

Below: Lois at work in the *Daily Planet* offices.

Amy Adams: Sure, but there's always the glasses, which seem to throw everybody off. It's the ever-popular Clark disguise. But that's the world we live in, and you embrace and accept that.

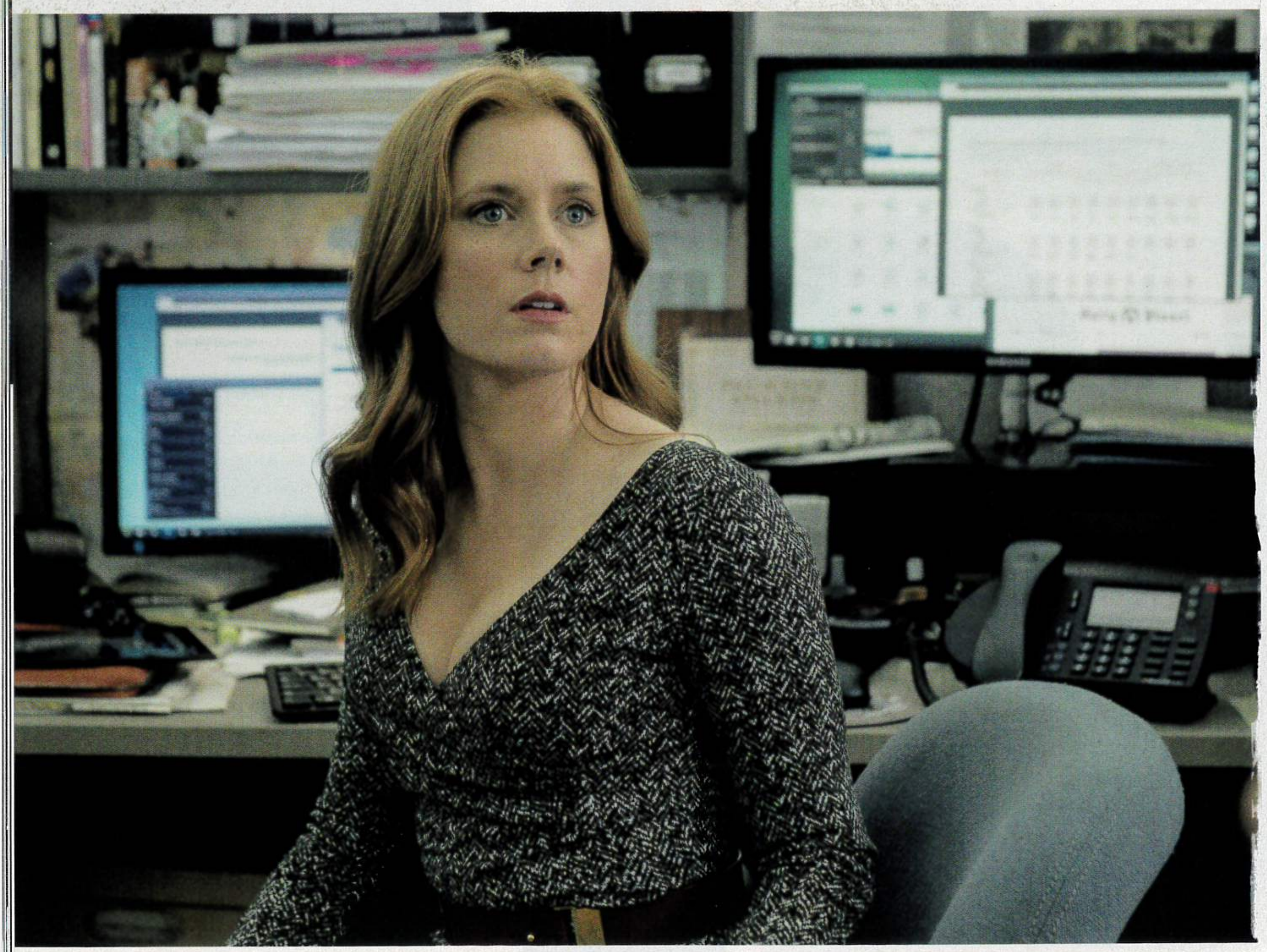
Have you seen Henry grow into being Superman in any similar way to how Clark has grown into being Superman?

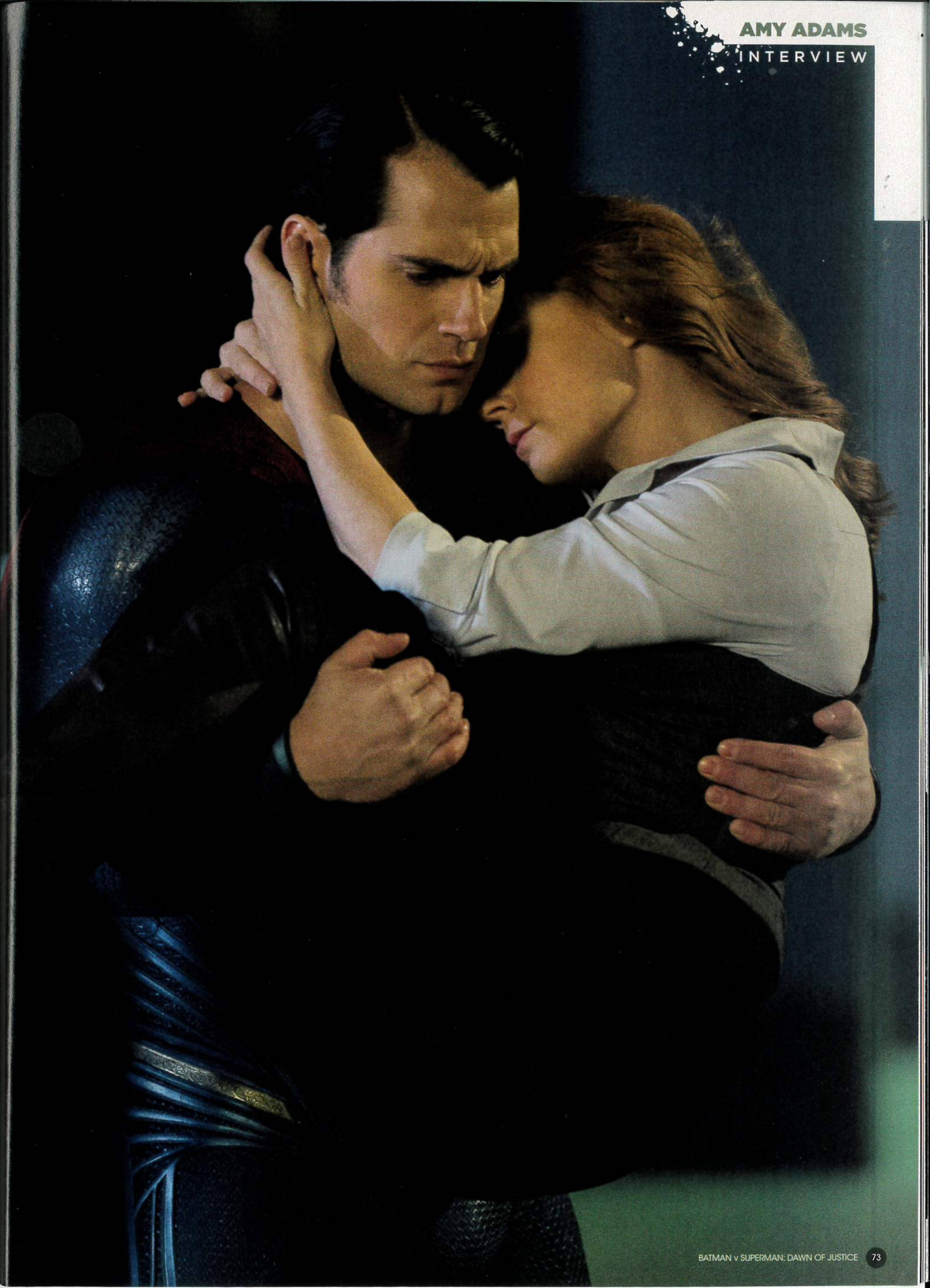
Amy Adams: In the sense that I think he takes it as a great responsibility – you know, he really pays attention to how he will be perceived by the fans and in the sense he has a lot of respect for the people who have reverence [for the character] and to the kids who look up to him. So, I think in that way he definitely relates to Superman and that responsibility. I know he has a lot of respect for that.

Throughout the history of journalism, some of the most tenacious reporters have been women. Why do you think journalism is such an appropriate profession for this character?

Amy Adams: I think there are stories all over the world, and I think that for somebody who feels compelled to tell the truth, you have a lot of freedom in journalism to explore that truth. And due to our Constitution [in the US], you have a freedom to print the truth. So, if you're someone who is compelled to tell stories and to tell the truth, it's a wonderful profession.

Why do you think they're willing to take that risk? Why is Lois willing to take that risk?





Amy Adams: I think they're just compelled to tell the truth. And they run toward the truth.

What is Lois' take on Bruce Wayne? Does it change when she finds out he's a crimefighter?
Amy Adams: Her whole relationship with Bruce Wayne, or with Batman, it's very much like "something is going on here," and that's really her bigger focus. It's trying to get to the truth to help Clark, to help him understand and to believe in himself.

She's there to help him navigate his own reactions to Bruce?
Amy Adams: I think she has very much a sense that "it's us against the world" in this. And the only way she knows how to help is through her work.

Has Jesse Eisenberg surprised you in how he's approached his role in the movie as Lex Luthor?
Amy Adams: There's something very dangerous about him, clearly. But, in clocking him from head to toe, Lois knows him, she knows what LexCorp is. But she's gonna make a judgment – that's what reporters do. Jesse does a wonderful job in creating this on-the-edge person who feels the need to manipulate society. He has to be the smartest person in the room. And he's not balanced, put it that way – he's not balanced in the least.

> "THE PART OF CLARK THAT LOIS FINDS SUPER-HUMAN IS HIS SOUL, NOT HIS STRENGTH."
>
> **Amy Adams**

What makes Superman, Batman and Wonder Woman legendary characters? And so relevant today?
Amy Adams: People love Super Heroes. I think it's that they do what we wish we could do. I can't tell you – if I had super powers, the things I would do… fighting for justice. It'd be great when you saw someone threaten somebody, to just be able to pick them up and toss them across the street. I would like to do that. I think there's some sort of fantasy fulfillment in getting to watch these Super Heroes live out these powers and these lives that we can only have in our imaginations. So thankfully we have people like Zack who aren't afraid to bring them to life so we can live vicariously through their powers and sense of justice.

Below right: Amy Adams as Lois Lane in *Batman v Superman: Dawn of Justice*.

Opposite page and right: Lois Lane is fearless in her pursuit of the truth and her instinct for finding the real story.

Wonder Woman's never been seen on the silver screen before. Why do you think now is the right time to introduce her?
Amy Adams: Well, we could use a little love in our world, that's for sure. But I do think it's a time where we're seeing women so differently – we have female MMA stars and there's this great sense of power in being a woman.

How will this film compare in scope and scale to *Man of Steel*?
Amy Adams: We're going to some amazing locations, and just by the scale of the green screen around me, I can tell it's going to be huge. But that's what I love about working with Zack Snyder – his imagination is limitless, and he really thinks big. He sees the entire scope of the film and he's not afraid to go after it. It's always wonderful to see it all come together, because we work on these very small set-pieces, and then they build everything around us from the green screen. So I'm always looking forward to seeing these films because it just takes you to a completely different place than you were even when you were filming it.

> "WHAT I LOVE ABOUT WORKING WITH ZACK IS HIS IMAGINATION IS LIMITLESS, AND HE REALLY THINKS BIG. HE SEES THE ENTIRE SCOPE OF THE FILM AND HE'S NOT AFRAID TO GO AFTER IT."
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> **Amy Adams**

LOCK AND LOAD

Property Master Doug Harlocker is responsible for a vast amount of the items you see on screen in *Batman v Superman: Dawn of Justice* – everything from Batarangs to Wonder Woman's sword and shield. He talks us through some of his creations...

You've got your script, you've got your sets and you've got your actors... But what about the items that bring everything else to life? Batman wouldn't get far without his gadgets, and even something as simple as the kind of glasses worn by Clark Kent needs a lot of thought (it's hard enough picking the right style of glasses for yourself to wear – imagine doing it for Superman!).

And so, when you sit down with the director to start designing props for a movie as huge as *Batman v Superman: Dawn of Justice*, you need to know exactly what you're doing. Luckily, property master Doug Harlocker is an expert, and he's working with someone who also knows exactly what he wants.

"Zack has a beautiful way of expressing textures and emotions," explains Harlocker of his first meetings with director Zack Snyder. "He's so good at that, and I think that's how we talked about a lot of stuff. When we got to a storyboard stage we got into more of it, but a lot of it was really great stream-of-consciousness stuff, plus we'd usually go through the script and start to illustrate."

Someone who has no experience of working with props would probably be surprised to discover both how many there actually are, and how much thought goes into them. "From my standpoint, I have to approach each set with what's scripted for that set," says Harlocker. "So if it has Alfred refuelling or diagnosing something that might be wrong with the Batmobile, I have to think, 'How is he going to do that?' So we make a diagnostic cart that is a computer, but also has plug-ins and umbilicals that can interface with the vehicle.

"Or when Alfred is working on the Batcowl, it's really driven from a costume standpoint. We liaise with Costumes and we make sure that the cowl is the correct size and shape, and then we go in and we give it the technology and we jazz it up. We came up with a design and once we did the initial designs, through Zack's influence, it became what it is [now]. And it turned out pretty well."

There's an additional stress factor when you're working on a movie with characters that have been around for 75 years, too. Is there still room to play around with all of their gadgets and gizmos? Harlocker thinks so.

"I think there's plenty of room to design new things for all of the Super Heroes. I mean, without doing them a disservice, so to speak!" he laughs. "I think the thread, the philosophy of who they are is what keeps you in check. Their costumes don't change dramatically. How they live and who they are in their alternate worlds, as Bruce Wayne and Batman, there's that constant thread. But I think it offers the filmmaker the opportunity to put his own stamp on it in each incarnation of that Super Hero."

We caught up with Harlocker so he could talk us through some of his work for the film...

Below: Alfred (Jeremy Irons) works on the Batcowl in the Batcave.

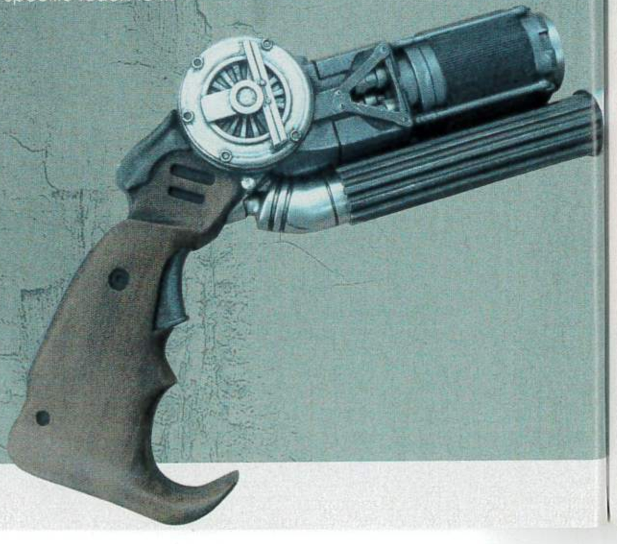
GRAPPLING GUNS

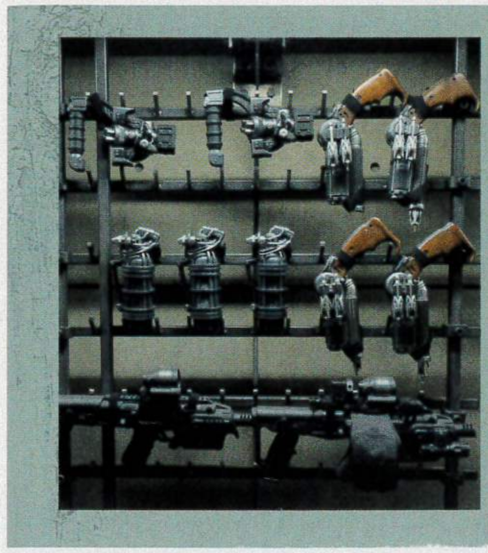
"One of Batman's tools is a grappling gun. We made a bunch of them. Some out of rubber, some of them real and with metal parts. We design it, show it to Zack, he approves it, and we do a mass model to scale it out, and make sure it fits [Ben Affleck's] hand properly. Then we start fabricating them.

"The darts that shoot out of the gun have multiple fins. Basically, this allows it to penetrate a wall, and then flip out and catch itself so Batman can rise up and use it as a way to either drop down into a building or pull himself up out of a building. Technically, there's a cable that would extend out of it, [but] that's CG.

"Zack had a lot of things to say about those. There's a lot of texture there; Zack wanted to make them feel as though they'd been in use for a while, that they were Batman's favored weapons and that he kept them; he'd take them out and use them over and over again. So we had designed one grappling gun with carbon fiber, and we tried to give it a little bit of an older look, but also a little bit of a techy look as well. So we added some carbon fiber here and there.

"But then Zack was like, 'I think that should be wood.' So we made a wooden handle for it instead. And it just completely changed the prop. I mean, it really added a very specific *touch* to it."





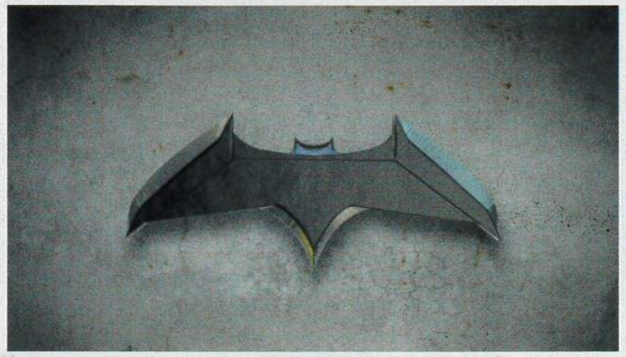
THE ARMORY

"The Batcave armory is below Bruce Wayne's glass house, and [it contains] some of the gadgets that we've used throughout the movie. This room represents a little bit of the old and a little bit of the new. So, we made a bunch of [grappling guns], and Batman's grenade launcher. We operated with a lot of different sniper-rifle-esque weapons as well. Things that don't necessarily shoot bullets, but could shoot something else long-range. We have more grenade launchers, different varieties of RPG, things like that.

"Zack [also] had us make a rifle and wood-ify a rifle that Batman uses to shoot a tracking dart. I think Zack just loves the fact that everything isn't always steel and aluminium and carbon fiber and sci-fi-ish. That he really was trying to ground some of Batman's props in this natural world. And he really succeeded. I mean, we're all trying to outdo each other when we make props and weapons: 'Oh, that's so cool!' And it really, ultimately, turns out to be stuff that nobody's seen before. But it sometimes can steal the soul from the item, you know?"

BATARANGS

"This is the Batarang of choice for the movie – we made these out of rubber and aluminum. Batman uses them as a sort of calling card. Sometimes he'll leave them behind for people to discover, to make sure they understand who's been there. In past movies, the Batarangs were quite small. They were literally little things that he would pull out of his belt and throw out. And so, after looking at what had been used before, we came up with a bunch of illustrations, and Zack, again, [had] lots of input, lots of retooling here and there and came up with one. But the scale we grew it to is probably twice the size of what we've seen in the past."



WONDER WOMAN'S SWORD AND SHIELD

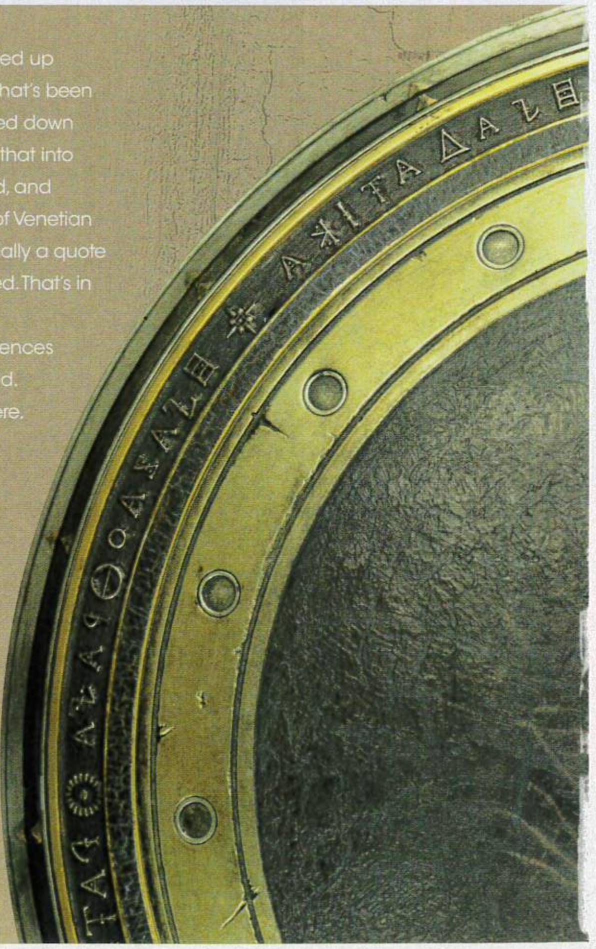
"My philosophy [when designing the sword] was to try and get it into more of a long sword that was more tapered. You know, the older the swords, the broader they are and the less refined in many ways, as you see in the movie *300* and things like that. Handles and the hilt and the guards are decorative, but then the sword itself takes on this big, massive piece of steel. We wanted to give it a little bit more refinement. We just wanted it to be something that crossed over a little bit more. So we played with that.

"We played with the decoration on the sword itself and the relief, tried to get into a little bit more of the lore of Wonder Woman on that. We had a woman in relief on the sword itself, but probably three inches below the hilt that had this very dramatic pose of a woman on a horse with her sword and images below her. And it started to be a little much, you know? As we kept working on the blade and trying to refine it, we felt like it wasn't strong enough for her.

"Zack loves the eagle, because it's Wonder Woman's motif. We found a great image of an eagle and we ended up making it almost like a quarter that's been out in the weather and burnished down for a hundred years. We played that into the uppermost part of the sword, and then we put in a whole bunch of Venetian nomenclature, which was basically a quote that Zack liked and we translated. That's in the blood grooves of the sword.

"The handle is a mix of influences from a lot of research that we did. But it took a long time to get there, because we all wanted to get it right, and I think in the end we did.

But the shield was the other thing that started off with an image and then just grew and grew until it became like an oil painting. Again, using that eagle motif, we tried to give it an ancient texture and relief, but just this ghosting of the eagle. I think it turned out really well. I'm very proud of the shield!"



LOIS' BAG

"Amy Adams as Lois had a leather purse that was a kind of a shoulder bag in *Man of Steel*. It's a pretty sizable piece of baggage! Michael Wilkinson had designed in this movie a lot of almost couture-ish [costumes as] Lois is very well dressed. Zack loved the bag from *Man of Steel* and thought we should definitely use that in this movie. I didn't think very much of it until we had her first fitting with her, and we realized, 'Oh my God, the bag is just too huge for her!'

Harlocker and his team approached the company that made the bag, and got them to make it scaled down 15 percent smaller than it had originally been so that it better fit Amy Adams. As Harlocker explains, "she's worn this 15-percent-smaller bag that looks exactly the same, we matched the leather, we matched the distress, we matched everything. But now it became perfectly matched to her persona in this movie."

CLARK'S GLASSES

"Michael Wilkinson and myself, but mainly Michael, had a pre-existing relationship with a company in England, and we had some prototypes of glasses from them that had handmade horn frames. They're beautiful. And through a series of scaling passes [to make sure they fit Henry Cavill's face properly], we ended up with what he's wearing, which is a little bit more contemporary than I think he's ever worn before. There's just a slight edge to them. Really great materials and subtle colors. I think it's a really nice touch for him."

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DAWN OF JUSTICE

BATMAN v SUPERMAN
DAWN OF JUSTICE
THE ART OF THE FILM

THE ART OF THE FILM

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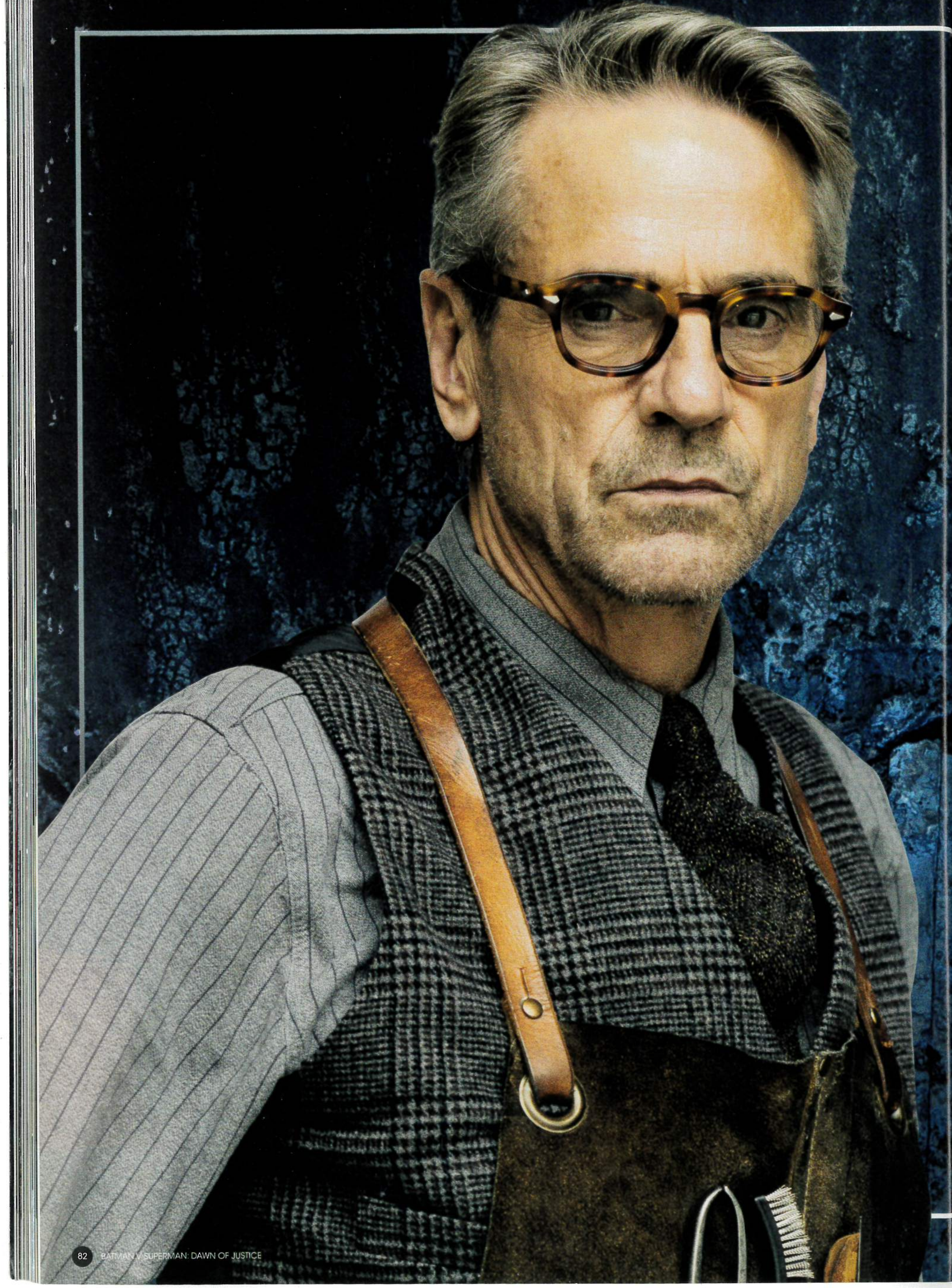


JEREMY IRONS IS…

ALFRED PENNYWORTH

Batman's right-hand man, Alfred Pennyworth, is played by award-winning actor Jeremy Irons, who brings a fresh take to the character of Bruce Wayne's ever-loyal butler…

Steadfast, resourceful and always dependable, Alfred Pennyworth has been the man Bruce Wayne has relied on ever since he was a boy, whether he's running Wayne Manor, acting as a father figure in the wake of Bruce's parents' death, or providing technical support for his role as the crusading Batman.

Academy Award® winner Jeremy Irons is the latest actor to play Alfred, bringing the necessary gravitas to this enduring character. The Alfred we see in *Batman v Superman: Dawn of Justice* is a hands-on kind of man who uses his mechanical skills and military training to help Bruce in his crime-fighting endeavors, while also trying to provide, when needed, the wisdom to try and prevent the hero from ever going too far…

***Batman v Superman: Dawn of Justice Magazine*: When this role first came up, what was your perception of the character of Alfred? How has it evolved to where you've made it your own?**

Jeremy Irons: Well, I knew Alfred was the man who had been a guardian to Bruce as a young man, and who was now his butler, and looked after him at home. But I sort of put that out of my head. Zack immediately talked to me about a slightly more hands-on character, a character who could sort of do anything, who came from a military background – a very capable guy. A mechanic, a man who understood electrics, but who also looked after him, who also sort of guided him. And I have to say, I feel Zack has got a different spin on this. So I followed his lead, and what is required in the script, and then you muscle that. And slowly a character evolves. I always, in any role, try and let what is needed from the character in the script create the character. I think it's good that he has a slightly ironic humor that comes from experience and age. He is trying to guide this young man, Bruce Wayne, who is passionate in his beliefs, a little bit.

> "I THINK IT'S GOOD THAT ALFRED HAS A SLIGHTLY IRONIC HUMOR THAT COMES FROM EXPERIENCE AND AGE."
>
> Jeremy Irons

There's some great dialogue between the two of you that helps the audience deal with questions of what justice and vengeance means. Is there a relationship between those two things, or are they mutually exclusive?

Jeremy Irons: No, I think justice is vengeance without the passion. Justice is pictured as a woman, blindfolded holding a balance, whereas vengeance is all passion, all on the front foot, and so there's a big difference. I think one of Alfred's roles maybe is just to say, "Whoa, wait, take the long view. What's best here?" That's part of his role.

Do you think it's difficult for Alfred to rationalize Bruce's vigilante behavior? Does he accept that?

Jeremy Irons: No, I don't think he does accept it; I think he questions it all the time. But so much of a character you play is how you feel as a person, and I'm always very admiring of people who try to change things, who have strong beliefs. We're in a world that is incredibly imperfect, and I'm talking about the real world, not just Batman's world. And I think one of the strong things, certainly about this script, is that it really reflects – in a slightly stylized way – the pressures on us in life. You know, do we just accept it, or do we try to change? And if we try to change, how do we do that? How much are we prepared to rock the boat, how much is it worth? Sadly, most of us take the mouse option and just sort of keep going and hope nobody will notice us too much. But those people who see the wrongs in the world and really go out on a limb to try to change things, you can sometimes say to them, "Well, maybe that's not the best way to do it, maybe you shouldn't do that, but at least they are trying to change things." I think I carry that into Alfred as an admiration of what he's doing. I'm not sure he's always right, but then what is right? It's very obtuse; easy to tell afterwards what was right.

Above: Alfred provides invaluable technical support in the Batcave.

Right: Alfred is always there to offer Bruce Wayne advice when he needs it.

Below left: Alfred in the grounds of Wayne Manor.

You have to think about the consequences.

Jeremy Irons: That's right. And I suppose one of Alfred's functions is just to try and see that. He's lived a bit longer, he's had a broad-ranging life, and maybe he can put a hand on the shoulder of Bruce, or steer him in a slightly different direction.

Is part of Alfred's role helping Bruce to walk that line, find that balance between the passion that's driving him in a vengeful way vs. the justice?

Jeremy Irons: I think it is. I think youth

FIGHTING TALK

Stunt coordinator Damon Caro reveals some of the biggest *Batman v Superman: Dawn of Justice* stunt secrets…

***Batman v Superman: Dawn of Justice* Magazine: When you first sit down with Zack Snyder on a movie like *Batman v Superman: Dawn of Justice*, how do you get to where we are today?**

Damon Caro: In the early stages, we'll get together and discuss the storyline and concept, even before the script's done. Really [the movie's] story- and character-driven, so that's the way we like to approach the action. Action, like acting, can be mindless and dull and boring. But if it has depth in story, and depth in character, then you care; then you're drawn in. Many people may go, "Oh well: it's a punch, it's an elbow." We have various tools to draw from – throws, punches, elbows, knees, headbutts, etc – and it's the timing of putting those together and the emotional content behind it. The same way you can have inflections on words. It's no different. And because of that, I believe it gives it life, it has a purpose. It's not just, "You're just going to punch someone." What is the emotional content here? What are we trying to convey? So that's where you can take that.

So, where do you take Superman's powers, two years down the line from *Man of Steel*?

Damon Caro: In *Man of Steel* he'd never had to have a fight in his life because he would've decimated anyone he had a conflict with. In the Kryptonian battle and then, obviously, the Zod battle, he learned from experience there. Zack and I discussed how much more improved [in fighting] he would have been. He still hasn't been fighting anyone: he's been saving people, not in the ring fighting people. So we were saying, okay, his skill level, as far as just his technique is, is probably right where it left off in the last movie. But his wisdom and his tactical planning, that, of course, has advanced, just from growth.

What was appealing to you about this version of Batman in *Batman v Superman: Dawn of Justice*?

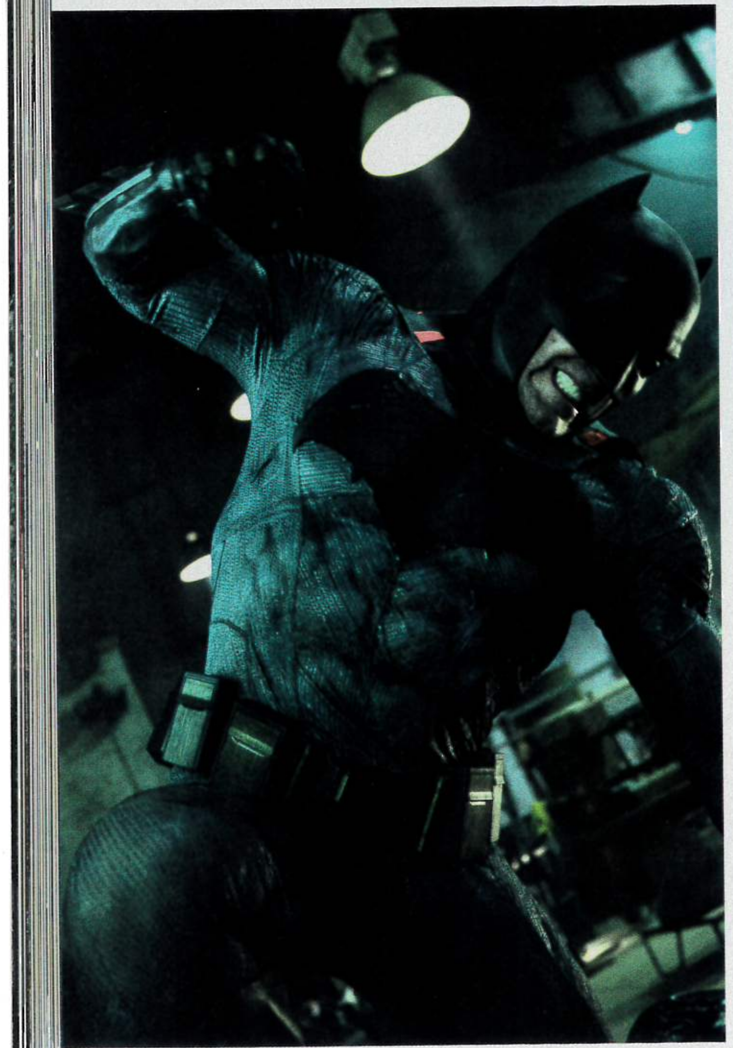
Damon Caro: We're dealing with the more seasoned, older version of him. He's nebulous, in his 40s, we'll say. And that's fascinating to me because the learning curve – we've gone past that learning curve already. He's got so much experience under his belt. Obviously he's super-crafty, he's got all the skills. We wanted to not make him move around like a young kid. But we still gave him all the technique, all the power base.

How was it working with Ben Affleck?

Damon Caro: It was great dealing with Ben. He's been doing this a long time now and he understands the process. And he's game to do whatever we need him to.

Tell us about bringing Wonder Woman to the screen.

Damon Caro: If you take Batman or Superman, there's been several versions of those characters made, whether it's TV or film. Other than the 70s TV show [with] Lynda Carter, it's been quite a clean slate [for



DREAM JOB

Meet Batman's number one fan, Rich Cetrone. Which is handy, because now he's Ben Affleck's stunt double as the Dark Knight himself!

"Rich has literally been playing and training for this role since he was six years old," explains Damon Caro of his stuntman friend of 30 years, Rich Cetrone. "Even though we're close friends, I [still had to audition] him for the role. When I called him and told him that he got it, he said, 'I think there's two things left on my bucket list, and I've just knocked one of those off.'"

"I used to watch the TV show a lot," Cetrone himself tells us, looking back to his childhood. "The Adam West *Batman*. From that point on, I wanted to *be* Batman. Twenty years doing stunts, and this is my dream job!"

This means, of course, that he came prepared. "I've always had an idea of how this character should fight and how he should look," he says. "We wanted to make this guy really dynamic. When he's fighting, he's in charge. He may have the odds against him, he may be fighting five, six, seven, eight guys at one time, but he's in charge of what's going on. He doesn't cower to anyone. His posture isn't going to be that way. That was very important to us, to show the character in that light, cause that's how he is."

What was it like to put the Batsuit on for the first time?

"We did a photoshoot before we even started shooting, and Zack Snyder and Damon Caro are laughing at me because they could *see it*," he laughs. "It was freezing cold outside and they kept asking me, 'Hey, are you cold?' 'No. There's no way I'm going to be cold right now.' I mean, it was amazing. I was still like a kid. I would stare at my shadow on the ground and just geek out."

So, now that he's played the role, how does he think this new Batman will be received?

"I think people are gonna be really excited about this," Cetrone says. "If I didn't do it myself, I would watch the movie and I'd be thinking, 'Man, I wish I could do this, I wish I could put my own spin on this guy, I wish I could do this fight.' So I'm right there with the fans, I know how they feel. I'm one of them. And trust me, I was thinking that the whole time – this has to look good for the fans. And I think it does."

SLO-MOTION MOMENTS

Henry Cavill on how doing stunts can be a pain in the neck...

"Fight sequences and stunt sequences, they are a lot of fun to do, they really are," says Henry Cavill when we ask him about the action side of the role. "I was here for six months doing all kinds of training anyway, and I got the chance to run through [the stunt sequences] with the stunt guys over and over again. I've been very fortunate to have Albert [Valladares, his stunt double] do a lot of the really tricky wire stuff for me, and some of the really tricky fight stuff. The stunt crew as a whole are fantastic guys to work with – it's a lot of fun, there's a lot of understanding here."

So, how does he prepare for a fight? "You just start really slowly with everything," Cavill reveals. "You go through the movements: it's not like, 'Okay and GO!' and people start swinging punches. You've got to start dodging them. It literally goes in super slo-mo doing one punch and you blocking it, or you doing the punch and them blocking it. And it's just a slow process, but you eventually build up speed and it becomes a natural thing.

"It's all about the sell – it's all about selling the hit with your body or your head or your expression. And that initially seems like it's easy, but it takes a lot of practice and head punches, head sells... they take a lot out of your neck. You feel fine that day, but the next day you're like, 'Oh my God, what happened, I can't...' You feel like you're in a neck brace all of a sudden! So, warming up the neck is an essential piece of it. But yeah, the sell is the trick. And just going through everything really slowly, and it's a lot of fun, especially if you have a good stunt crew."

Wonder Woman] – other than the comic book, of course. It was just exciting to see, especially with what Michael Wilkinson and Zack decided on with the costume, and how we convey her abilities with the gauntlets. It's super fun. She has to be able to swing a sword and wield a shield, and she does both really well.

How did you put the car chase together?
Damon Caro: The car chase was such a blast to do! I had to jump in that car, so at least for once in my life, I drove a Batmobile. It was absolutely phenomenal, with Mike Justus doing the vast majority of the driving. The vast majority of the Batmobile chase is real. There are a couple of scenes where the car needs to be CG and it's the same sort of meshing we did on *Sucker Punch* or *Man of Steel*.

Are there any highlights or particular challenges with Batman's fight scenes?
Damon Caro: The whole thing's been a challenge. We're trying to make Batman move like he's never moved before, and give him techniques, style and movement that I want to see as a fan, and I know the fans want to see. So that's our goal and I hope we've succeeded!

ROAD WARRIORS

Stunt coordinator Tim Rigby on the film's mega car chase...

***Batman v Superman: Dawn of Justice Magazine*: How did you plan out the car scene?**
Tim Rigby: Damon and I sat down with the toy cars and came up with some things that we thought would be appropriate from a story standpoint. We then presented those to Zack and he gave us notes and adjustments. We really didn't use the pre-vis [pre-visualization – the process of visualizing a sequence before filming through 3D modeling] for the car chase; we created the car chase and then a pre-vis was made based on what we created.

What was the biggest challenge?
Tim Rigby: The one unique thing about this car chase was that we had the challenge of finding a location to fit the chase that we created. We wouldn't normally do it that way – normally you'd go out, look around: 'Oh, we could do this here, we could do that there...' But we didn't have that luxury on this show. So, we had to find these locations. We jumped from location to location at certain points.

The Batmobile drives through a massive fireball in the movie. How does that process work?
Tim Rigby: It's not the kind of thing that you want to stop in the middle of! But driving through flame that fast, it's like wiping your hand through a fire. If you do it quickly enough, you'll get through it. And they had the protection of being inside the car and everything.

TAO OKAMOTO IS…

MERCY GRAVES

No villain can work entirely alone, and for Lex Luthor, his right-hand woman is the stunning Mercy Graves, played by Tao Okamoto. Okamoto tells us what it's like working with Jesse Eisenberg as Lex and director Zack Snyder, while Eisenberg and producer Deborah Snyder give their views on Mercy and Okamoto…

***Batman v Superman: Dawn of Justice Magazine*: What's it like working with Jesse Eisenberg?**

Tao Okamoto: He's one of the most intelligent, smart guys I've ever known. And it's so interesting to watch him – I can just watch him forever. I have a lot of things to learn from him. I think everybody is going to love his Lex Luthor.

What has it been like working with Zack Snyder?

Tao Okamoto: It was quite funny, because my impression of Zack before[hand] was he's very entertaining and very excited about this project and he's quite loud sometimes and [always] making jokes. But when he talks to the actors, he's very sensitive and careful, and I really appreciate that. It's amazing to work for someone like him.

TENDER MERCY

Producer Deborah Snyder on Tao Okamoto…

***Batman v Superman: Dawn of Justice Magazine*: What led you to Tao Okamoto to play the role of Mercy?**

Deborah Snyder: Although Mercy is an obscure character, I think that's another example where we can have fun bringing in characters from the comics that people will recognize. In our film, Mercy is Lex's right-hand gal – she's an attorney, she's always there, she's super-efficient and she's stunningly beautiful. That's why we chose Tao, because we felt that she had the seriousness to be tough as nails and to be this high-powered attorney, yet she's exotic-looking and strikingly beautiful. So, she had all the qualities to play this character.

USAMRIID
HEAD

RIGHT-HAND WOMAN

Jesse Eisenberg (Lex Luthor) on the intimidating Mercy Graves…

***Batman v Superman: Dawn of Justice Magazine*: What is Mercy's relationship with Lex? It seems like he needs someone like her.**

Jesse Eisenberg: I never kiss and tell! Mercy is played by this lovely actress, Tao Okamoto, who is this seven-and-a-half-foot-tall, beautiful Japanese woman. The costume people insist on putting her in heels, which seems like kind of adding insult to injury to the rest of us in the scene. As an actor, I think of what our relationship is like. It's not explicitly viewed in the movie, so you just use your imagination. I think he's hired this woman, who frankly is an intimidating presence to other people.

Win *Batman v Superman: Dawn of Justice* One:12 Collective Figures!

In honor of the release of *Batman v Superman: Dawn of Justice*, we at *Batman v Superman: Dawn of Justice Magazine* have joined forces with Mezco Toyz to offer a set of these amazing One: 12 Collective *Batman v Superman: Dawn Of Justice* collectible figures as a prize for one lucky reader!

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SUPERMAN

ALTER EGO: Kal-El (Kryptonian birth name); Clark Kent (adopted Earth name)
OCCUPATION: Reporter for the *Daily Planet*; Super Hero
HAIR: Black
EYES: Blue
KNOWN RELATIVES: Jor-El (birth father), Lara Lor-Van (birth mother), Jonathan Kent (adoptive father), Martha Kent (adoptive mother)

Kal-El was born on the planet of Krypton to scientists Jor-El and Lara Lor-Van. Unlike other Kryptonian children, who were genetically engineered, Kal-El was born naturally. Knowing of their planet's imminent destruction, his parents sent their son in a ship to Earth for safety.

Landing near Smallville, Kansas, the infant Kal-El was found by farmers Jonathan and Martha Kent. Unable to have children of their own, they decided to raise the boy as their son, naming him Clark after Martha's maiden name. Clark's Kryptonian powers began to exhibit when he was a child, much to his confusion. The Kents did their best to help him, and instilled in him the importance of caring for others. When he was a teenager, Clark used his powers to save the other students on a school bus he was in that had crashed into a river. Jonathan tried to convince Clark that he had to hide his abilities to stay safe, but Clark thought that he shouldn't hide if he could help people. Jonathan then decided to tell Clark the truth of where he came from.

Several years later, Clark honored Jonathan's wishes and didn't use his powers when the family and others were caught in a tornado, and Jonathan was killed. Soon after, Clark set off traveling around the world to find his place in it.

Clark found a Kryptonian ship in the Antarctic, and also came into contact with *Daily Planet* reporter, Lois Lane, whom he saved from the ship's defenses. A projection of his birth father Jor-El revealed Clark's Kryptonian heritage to him and Jor-El gave Clark a costume, and encouraged him to be a symbol of hope for Earth.

Soon after, the Kryptonian General Zod, who had been exiled to the Phantom Zone, escaping Krypton's destruction, arrived on Earth. Zod sought the Codex, the repository of the Kryptonian race's genetic coding, and discovered that Jor-El had embedded it within his son Kal-El himself. Zod used a World Engine to begin terraforming Earth into a new Krypton, a process that would destroy humanity. Kal-El, who had by now been dubbed 'Superman,' fought Zod to a standstill across Metropolis. Zod's ship, the Black Zero, was crippled, and when Zod threatened innocent civilians, Superman was forced to kill him. Superman then tried to convince the military, and through them, the government, that he was on Earth to help, but on his terms.

Clark then took a job at the *Daily Planet* as a reporter alongside Lois Lane, and soon entered into a relationship with her while continuing to save others as Superman, but dark forces soon threaten them both…

POWERS: Superman possesses superhuman powers as a result of radiation from Earth's yellow sun. He has immense superhuman strength and durability, and is able to fly at supersonic speeds, even in space. He also has the power of heat vision - the ability to fire intense beams of heat from his eyes. Superman's senses are also superhumanly acute, enabling him to see through objects, and to even hear sounds from the other side of the world.
SKILLS: Although he has had little formal training, Superman has learned to use his incredible strength and speed to great advantage in hand-to-hand combat. He has also demonstrated great strength of will and intelligence.

BATMAN

ALTER EGO: Bruce Wayne
HAIR: Black, graying
EYES: Hazel
OCCUPATION: Businessman; crime-fighter
KNOWN RELATIVES: Thomas Wayne (father, deceased), Martha Wayne (mother, deceased)

Bruce Wayne was born the only son of the wealthy Gotham City philanthropists and socialites, Thomas and Martha Wayne. Bruce's privileged life was changed forever when his parents were shot and killed before his eyes in an alley by an unknown criminal. Bruce was understandably mentally scarred by witnessing his parents' murders, and is still haunted by it to this day.

Bruce was raised after the tragedy by the Wayne family's butler, Alfred Pennyworth, at Wayne Manor, just outside Gotham City. Bruce felt compelled by the violent death of his parents to protect the innocent and bring to justice the criminals infesting the run-down Gotham City. A childhood experience of being scared by bats in a cavern on the Wayne estate inspired his crime-fighting alter ego, Batman, and Bruce underwent training in martial arts and other disciplines to make himself into the ultimate crime-fighter. Batman's persona as the Dark Knight of Gotham City invoked fear among its criminals, and he used his Bat symbol - in the form of a Batarang - as his calling card.

With the technical support of Alfred, Bruce created the Batcave, a base of operations beneath the glass house on the Wayne estate, and the various vehicles he uses in his crime-fighting activities, notably the Batmobile and the Batwing.

Bruce also cultivated the image of a spoiled, hedonistic playboy to better distract attention from his vigilante activities, correctly deducing that no one would expect such a man to be fighting crime on the side.

After battling crime for many years, Batman has become somewhat jaded and worn down by his activities, but after witnessing the carnage of the Black Zero event and the arrival of Superman on the world stage, his quest for vengeance has re-awakened…

POWERS: Batman has no superhuman powers, relying instead on his skills and training, as well as the gadgets that he and Alfred Pennyworth create.
SKILLS: Batman is an exceptional fighter and gymnast, trained in many forms of martial arts, making him a formidable opponent. He also demonstrates great deductive abilities and technological know-how. As Bruce Wayne, he runs a huge corporation and has an impressive financial acumen as a result.
GADGETS: Batman has an arsenal of hi-tech gadgets at his disposal, including grappling guns, Batarangs and more. He and Alfred also design and build new gadgets as necessary, like the Mech Suit they create so that Batman can battle Superman on a more equal footing. He also uses a variety of vehicles, including the Batmobile and Batwing.

WONDER WOMAN

ALTER EGO: Diana Prince
OCCUPATION: Warrior; businesswoman
HAIR: Black
EYES: Brown
KNOWN RELATIVES: Unknown

Wonder Woman's existence is unknown to the world at large. However, after the Black Zero Event, with Superman and Batman out in the open, the mysterious Amazonian may be drawn out of hiding once again...

POWERS: Wonder Woman possesses immense super-human strength, durability, reflexes and agility.
SKILLS: Wonder Woman is an amazing hand-to-hand fighter, and a highly skilled swordswoman.
WEAPONS: Wonder Woman wields an ancient sword and shield, as well as an unbreakable golden lasso.

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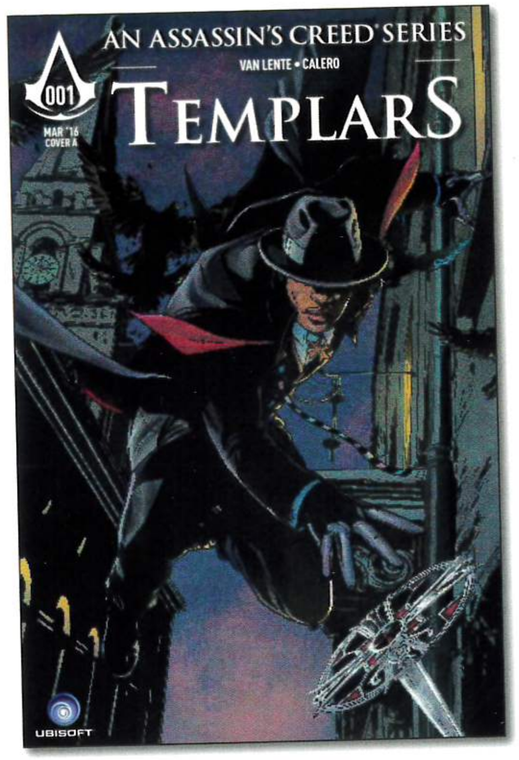

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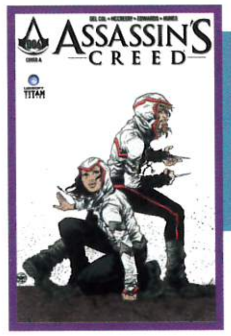

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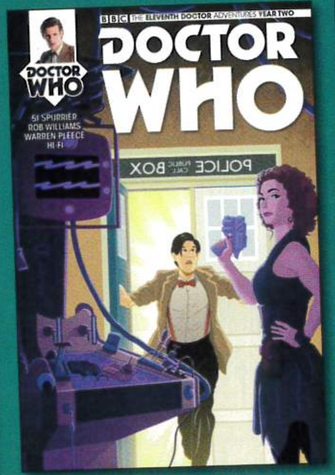

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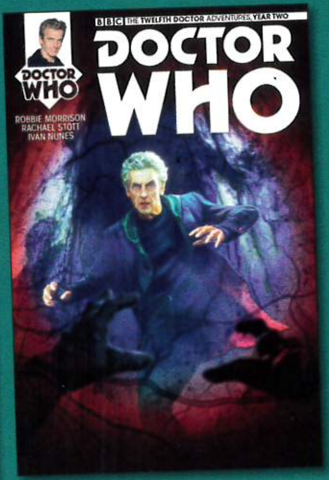

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